

**Archives of Suzuki-L  
Volumes 1 and 2  
Hosted by East Carolina University  
Greenville, NC, USA**

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**In Partnership with the Suzuki Piano Basics Foundation**

**Dedicated to the Teaching of Dr. Shinichi Suzuki and Dr. Haruko Kataoka  
Talent Education Research Institute  
Matsumoto, Japan**

**Volume One Archive: 10 February 2003 - 15 March 2006**

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Suzuki-LArchives20060316.pdf>

**Password: Tone**

**Volume Two Archive: 16 March 2006 - 23 January 2008**

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Suzuki-L20080127.pdf>

**Password: Practice**

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**Brief History of Suzuki-L, Volumes One and Two**

On 10 February 2003 Suzuki-L was launched within the East Carolina University family of discussion lists. A few days later I began to act as editor of the new, private listserv and have ever since mildly edited all postings for consistent format, grammar and spelling errors before distributing them to subscribers to the *Suzuki Piano Basics Foundation News*. Since 2003, other friends of Suzuki have become Suzuki-L subscribers.

Occasionally, some postings went out in html, which generated gibberish in those archived postings. I have removed the gibberish while retaining 99.9% of the archive in Adobe .pdf file format. I have not deleted any postings from either Volume One or Volume Two.

To search the postings in either volume, use the search function in Adobe Acrobat.

Volume One, some 238 pages long over 3 years of time, is online at the URL given above. Volume Two, at almost 100 pages and 2 years of postings, immediately follows. Thank you, studio and parent teachers, for further enriching Suzuki pedagogy and our children. Enjoy!

Kenneth Wilburn, Suzuki-L List Owner and Editor  
Suzuki Piano Basics Foundation Web Site  
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>  
28 January 2008

## **The Archives of Suzuki-L, Volume 2**

### **16 March 2006 – 23 January 2008**

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Date: Thu, 16 Mar 2006 08:01:25 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Cleo Brimhall, Salt Lake City, Utah <callcleo@msn.com>  
Date: 15 March 1006

In response to Melissa:

What a wonderful reply. I agree with you wholeheartedly on all counts. I especially liked your last paragraph - on your self evaluation about yourself and your students.

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Date: Thu, 16 Mar 2006 08:15:43 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone

From: Ingrid Hersman, Salt Lake City, Utah <hersman@sisna.com>  
Date: 15 March 2006

In response to Lisa Marie Bergen's questions:

"I am wondering how solfege is different from rote."

Solfege: singing develops ears, if my Book 1 students can sing a song, especially in solfege, 90% of learning the piece will take care of itself. We can then begin working on tone.

Rote: watching teachers hands to see what note comes next develops eyes. One dictionary definition of rote learning is repetition of words or sounds as a means of learning them, often without full attention or comprehension

From the \_Free Encyclopedia\_: Learning music by ear is done by repeatedly listening to other musicians and then attempting to recreate what one hears. This is how people learn music in any musical tradition in which there is no complete musical notation. Many people in cultures which do have notation still learn by ear, and ear training is common practice among those who use notation extensively. In the West learning by ear is associated with traditional and folk music, but many classical music forms throughout the world lack notation, and have therefore been passed from generation to generation by ear.

The Suzuki method of teaching music focuses on playing by ear from a very young age. In his book, \_Teaching from the Balance Point\_, Edward Kreitman, a US-based Suzuki Teacher, clearly distinguishes "learning by ear" as a separate, completely different process from "learning by rote."

"Is this really part of the Piano Basics method?"

Dr. Kataoka has often sung in solfege for Book 1 and even occasionally in advanced repertoire to help students learn the correct sequence in a trill for example, followed by the singing of finger numbers for those with brain cramps.

"I am wondering if my children are not ready for this."

Little ones can say the word "hippopotamus" loooooong before they can read it or spell it. Do we want to wait until they are old enough to dissect a hippo before we teach the word to them (this is supposed to be funny and not intended to give offense). If a child is born in the environment of the 11th century, it will absorb what it is exposed to then. If a child is born in the environment of the 26th century, it will absorb what it is exposed to in the future. What are we waiting for now?

Lisa, I think it is just overwhelming to you at the moment. All of us are so excited to try to help you. This forum is like a banquet table, so hang in there--take one bite at a time.

A student who transferred to my studio had a tricky time letting go of having to see everything in print first, and as long as she insisted on sight reading, she was not able to focus on the tone as well. Then inspiration struck. . . mom is from Tonga. . . dad is from Ghana. How do you learn Tongan? Does your mom sit you down and write the words down and then say: "Look at this word?" This was especially funny to the mom, who was an educator, and we all had a good laugh because Polynesian culture does not have a long history of written materials, yet they speak and sing beautifully.

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Date: Thu, 16 Mar 2006 08:21:28 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Which Pianist?

From: Eloise Sanders, Greensboro, North Carolina <tsanders5@TRIAD.RR.COM>  
Date: 16 March 2006

On: "The notes I handle no better than many pianists. But the pauses between the notes--ah, that is where the art resides." Artur Schnabel'

Thank you very much, not only for the name of the pianist, but for the quick reply. I needed the information by today, Thursday, March 16.

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Date: Thu, 16 Mar 2006 08:52:06 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Vicki Merley, Albuquerque, New Mexico <VickiGrand@comcast.net>  
Date: 16 March 2006

In response to Cleo Brimhall's question: "Why don't the Piano Basics teachers participate in the SAA activities?"

I am a member of SAA, mainly to be in the directory, and to get the journal. It has some good articles about Suzuki teaching in general, but I find it very lacking relevancy to my teaching piano techniques. The Piano Basics newsletter is more help to me.

I only had enough money each summer to go to one institute in the beginning, and I made a decision to go to hear and see Kataoka Sensei. After that first time, I decided to attend as many as I could of her workshops. I receive all the mailings about the SAA things, but I have preferred to attend mainly the Piano Basics events, because that is where I'm hearing such good tone. I'm not against any other teachers, but I like to suggest that my students and families go to Suzuki Piano Basics institutes because they are teaching things the way I'm doing them, and using the adjustable benches and footstools. It is most helpful to my parents to see master teachers using the same tools I am using here.

I know three other teachers here in Albuquerque, who are Suzuki piano teachers. They are all wonderful musicians, and wonderful human beings. We do have great differences in how we teach, and they are not interested in forming a 'study group' with me. It is a very different thing to think about having a research group on piano. They don't know what to think about that. But, it's such a nurturing idea: to help each other, listen to each other, and to correct each other (with kindness and tact). I will keep trying to share ideas with them, but I'm not expecting much. I am alone here in that regard, and I listen, and go to institutes, and host teachers to come here.

But, I am concerned about the future of Piano Basics when I see teachers who reach very high skill levels, and have mastered deep concepts of tone production, and see them quit teaching due to life changes. These teachers are irreplaceable. I feel that we need to reach out to new teachers, and other Suzuki teachers, and the SAA, since they are a beacon to anyone seeking Suzuki instruction. How to spread the good news about Piano Basics? I think we need to think carefully about that, and our relationship to the SAA organization.

I like what Cathy Hargrave is doing in combining her SAA teacher training status, and her top skills and deep understanding of Piano Basics. She does Piano Basics training with the teachers who come due to their interest in the

Suzuki method. She is being a real leader to keep Piano Basics growing. I don't mean to say that there are not others who are doing great work in this area, also. It's just a unique thing that Cathy is doing to bridge those gaps in understanding and acceptance. Teachers are looking for better ways to teach piano, and when they think of Suzuki, they go to SAA to find the training. How do they know to look to Piano Basics for high quality teacher training? This is a knotty question. (Maybe it is a naughty question?) :)

I like the idea of spreading the progressive news about Piano Basics by sharing some of the 10-piano concert recordings. That would be a great advertisement! We each have our students to demonstrate high quality tone. We have to keep spreading the ripples of success right where we are, and possibly find a place in SAA to spread this information, also.

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Date: Thu, 16 Mar 2006 09:05:51 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Self-Evaluation and Studio Teachers

From: Karmalita Bawar, Piano Basics of Richmond, VA <kbawar@EARTHLINK.NET>  
Date: 16 March 2006

I think the topic of self-evaluation is a good one. I look at my overall studio and base my teaching ability on my "worst-sounding" student. I am only as good as that. By having higher expectations, I have set myself in good company with other life-long learners. Also, tone is paramount, but as you all know, I'm working on that one! Studying with master teachers, going to quality concerts, reading about what others have said about the topic of producing tone, researching my own tone and technique.... I am curious as to what other teachers do in their own studios to self-check on a daily basis.

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Date: Thu, 16 Mar 2006 12:15:24 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki-L Archive

From: Kenneth Wilburn, Greenville, NC, USA <wilburnk@ecu.edu>  
Date: 16 March 2006

It is my pleasure to announce that the Suzuki-L archive is now available for your use online or to download and use offline on your pc/mac. The online file copy of the true archive that remains on the server has been cleansed of computer language gibberish and to some extent reformatted for ease of use. It is essentially the same in content.

The online archive is for subscriber use only. It is not presently available to the public in any form, and may never be. Whether that status changes depends on a discussion the SPBF Board will soon have. Once they reach a decision, should that be to display all or part of the archive, then those subscribers who contributed postings must consent. Subscribers, whether they realized it or not, posted to subscribers on a private listserv--Suzuki-L, not to a public listserv. Thus, subscriber privacy must be protected. Either I or a Board member will post to subscribers the Board's recommendation in the near future. At that time subscriber discussion can take place.

To protect the integrity of the archive file copy of Suzuki-L's server archive while the Board considers its public character, I will not place the link I am about to share with you on the Suzuki Piano Basics Foundation web site. That way, as I understand it, Google and other search engines cannot find it. A second security precaution is that once you subscribers try to access it, you will have to type in a password, also below. So, only subscribers have the password. Eventually, I may be able to secure access by your Suzuki-L subscriber email addresses. I plan to take that issue up with tech folks here at East Carolina University in the near future.

To view the 238-page archive, you must have Adobe Acrobat Reader installed on your pc/mac. If you do not, download the copy of the Reader best suited to your pc/mac by going to (if any URL below splits onto two lines, be sure to paste the entire address back together in the address box of your browser (Internet Explorer, for example):

Adobe Reader for Windows:

<http://www.adobe.com/support/downloads/product.jsp?product=10&platform=Windows>

Adobe Reader for Macs:

<http://www.adobe.com/support/downloads/product.jsp?product=10&platform=Macintosh>

Adobe Reader for all Platforms:

<http://www.adobe.com/support/downloads/main.html>

Once you have the appropriate Adobe Reader installed, open your Internet Browser. Note that it may take a while for this large document to load, so be patient. Its size is why it is not being posted to you over Suzuki-L. Go to:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Suzuki-LArchives20060316.pdf>

Once there a box should appear and give you two options:

save to your pc/mac open to your pc/mac

After you have selected one of those options, your Adobe Reader should open and prompt you for the password, which is:

Tone

Adobe has other security options which I have not set, keeping in harmony with your privilege as a subscriber to manipulate the archive as if you had downloaded it yourself from Suzuki-L's server. So you should be able to print, copy and paste data from this copy of Suzuki-L's archive into other software applications.

To the children! Enjoy!

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Date: Thu, 16 Mar 2006 13:06:33 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Karmalita Bawar, Richmond, Virginia <kbawar@EARTHLINK.NET>  
Date: 16 March 2006

I agree with Vicki's response, although I have let my membership to SAA "slip". If I did not have a Suzuki Flute teacher as a roommate in college tell me, "First of all, when you start, no matter how good you think you are, you'll be a terrible teacher!" and "Whatever you do, study first with the Japanese Teachers, if you can find any!", I would have never considered that first trip to Atlanta so many years ago. Then when my Community School's Director would only pay for training if it was SAA approved, I had no choice, but... I could hear a difference in the quality of tone. So I chose a path separate from my area colleagues, but I wish they had had my roommate! This was in the nineties, and there are so many new teachers just as eager to learn out there. I hope we consider what Piano Basics means to each of us, and that we keep deep in our hearts the idea that this is not an exclusive group, but one where knowledge and expertise is readily shared. How else will us "young'ns" learn?

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Date: Thu, 16 Mar 2006 13:13:17 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Carol Wunderle, San José, Costa Rica <carol@pianopathway.com>  
Date: 16 March 2006

In response to Vicki Merley concerning SAA and SPB:

Amen is all I can say. Your comments are right on and so well written!! I just want to thank you and add my support of them.

When Dr. Kataoka was confronted with the differences between SAA and SPB at one of the Piano Basics workshops I attended in the early years around 1983, she simply and calmly said to the concerned teachers: "Just do the best you can." Those words left a deep impression on me to shift my focus away from what they were doing, and simply concentrate all of my efforts to strive for the highest possible result in myself and my students through her marvelous guidance.

By standing our ground and doing the best we can at any given moment, we are opening the world to a different choice. If it were not for a Piano Basics teacher at my first workshop, which was SAA because I didn't know of anything else at the time, I would have never been given the opportunity to discern the differences and to choose the research techniques Dr. Kataoka was teaching, which later became Piano Basics.

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Date: Thu, 16 Mar 2006 13:45:27 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>  
Date: 16 March 2006

Dr. Kataoka insisted we use the solfege syllables to sing the pieces of \_Book 1\_ and \_Methode Rose\_. That was because Japanese children had trouble pronouncing the ABCs. She did not recognize that all American kids sing the ABC song by the time they were 2, so it is not hard for them. Still, the solfege syllables might be easier. I have done both. If you are going to tell the kids what notes to play, then solfege is the way to go. But there is no need for that.

Yes, you must listen. Dr. Suzuki said we should listen 33 hours a day. By that he meant listen that much more than we play. So, if you play 2 hours a day, you must listen 15 times that. There is no substitute. That does not mean sitting down to listen, but simply having the tape going quietly in the background all day and night, no matter what you are doing--brushing your teeth, eating breakfast, or whatever. When the recorders that would play without stopping became available, we also found that the kids who listened all night made great progress in learning notes, and it was even better than when they listened all day. This was wonderful for the high school students who had so much to do during the day. Our rule has been that you should make copies of the Piano Basics tape and save that tape for reference. If you are listening as much as you should, the tape will wear out in 2 weeks and you will need more copies. There was the story of the super student Sensei had who wore out the tape recorders!

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Date: Thu, 16 Mar 2006 14:28:33 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Carol Schoen <bschoen@COX.NET>  
Date: 16 March 2006

In response to:

"When Dr. Kataoka was confronted with the differences between SAA and SPB at one of the Piano Basics workshops I attended in the early years around 1983..."

I'm a bit confused. Would someone briefly outline the history of the Piano Basics group for me? I thought it started or became a separate group somewhere between 1995 and 2000? I attended teacher training in 1989 and I don't believe there was any designation between Piano Basics and other Suzuki piano, though there were definitely differences. My first teacher trainer was Doris Koppleman, who was wonderful, and had studied with Dr. Kataoka. Doris still does SAA Institutes.

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Date: Thu, 16 Mar 2006 13:02:17 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Pam Werner, Maumelle, Arkansas <pam@ARWELLNESSGROUP.COM>>  
Date: 16 March 2006

I wholeheartedly agree with what Cleo has said about building a relationship with SAA. I also feel as Vicky has expressed, that we need to be looking for all the options for spreading the good news about Piano Basics. I didn't easily find it. It was because of going to the SAA conference for a couple of years when I finally discovered how to connect with Piano Basics. Showing the 10-piano concert video is also an excellent idea. That was where I was introduced to the 10-piano concerts. Kataoka Sensei showed one in a lecture. I sat there, watching it as tears continually welled up in my eyes because the sound I was hearing was unlike anything I had experienced. It energized and filled me with excitement. I was saying to myself - if I could get my students to sound like this, I would be So happy. I Had to find out how to connect with this. Sadly it wasn't until a year or so later because I didn't know where to find out - I thought I would have to go to Japan. I didn't know Kataoka Sensei was teaching in the US.

Do they still do demonstration lessons at the conference? I stopped going when Kataoka Sensei wasn't there anymore because like Vicky, I could only afford one workshop a year and I did whatever it took to be where she was. Why not work at getting our wonderful Piano Basics teachers asked to demonstrate and do training workshops for the SAA convention? There are so many excellent teachers that could do it. Libby Armor has taught here in Little Rock the past two years and a new piano store owner in town was able to watch her lessons. He was so impressed with her teaching that he can't stop talking about it. He thinks Piano Basics is Awesome! There's a lot that could be done at the SAA conventions to broaden the base of who knows about us. I think it would benefit All. Whenever I go in his store, he wants me to check out new pianos to see what I think of them because he knows I'm so interested in the tone of the piano. He currently has one that is both bright and warm which is very interesting. He said a concert pianist said the same thing about it. Years ago, I never even noticed the differences in pianos - only if it was in tune or not. It's amazing what we can train our ear to do!

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Date: Thu, 16 Mar 2006 23:49:03 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Cleo Brimhall, Salt Lake City, Utah <callcleo@msn.com>  
Date: 16 March 2006

In response to Carol Schoen's request for a history of Piano Basics:

Doris Koppleman is a very dear friend of mine. I remember attending many, many Kataoka workshops with Doris. I was very sad when she told me that she could not support Piano Basics - she viewed it as divisive and almost a sect (her words). She strongly recommended that Piano Basics teachers stay in the SAA instead of forming a separate organization. She wanted everyone to work together.

At the time we spoke I felt her fears of division were unwarranted. After all, we only wanted to form research groups and study together. At that time Kataoka workshops were always sanctioned by the SAA and teachers could register them with the SAA.

But as the years have gone by I perceive the split as getting bigger and bigger. Maybe she was right.

There are many Piano Basics teachers who are teacher trainers with the SAA - Cathy Hargrave, Bruce Anderson, Cheryl Kraft, Rae Kate Shen and myself - just to name a few. There are many others who have had considerable experience with Dr. Kataoka, especially in the early years.

I realize this topic is difficult, but I wanted to voice my two concerns:

- 1- That Piano Basics would recognize the SAA and give respect to the organization that oversees all Suzuki teachers of all instruments and maintains and promotes the legacy of Dr. Suzuki's method and teaching.
- 2- That Piano Basics continues to reach out and grow in order to keep the legacy of Dr. Kataoka's work growing and spreading.

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Date: Thu, 16 Mar 2006 23:55:00 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Ingrid Hersman, Salt Lake City, Utah <hersman@sisna.com>  
Date: 16 March 2006

How many registered Piano Basics members are there? How many piano teachers are registered with SAA? How many are trained at institutes?

How many use the Suzuki materials yet are traditional teachers? (this of course can not be answered)

When SPB or SAA questions fly around my head, I ask myself: Why am I doing this? What would Dr. Suzuki have done? My response: not for any kind of posturing or worldly accolades but for the betterment of the children and their families; each one of my students and families is different, has different needs, and learns differently.

"By their fruits ye shall know them."

or can we transfer that to:

"By the tone... of (and) their hearts Ye shall know them"

I thought all true Suzuki teachers of any instrument study with and observe one another. Is the official SAA approved course of practicum only applicable to piano?

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Date: Fri, 17 Mar 2006 08:53:47 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Carol Schoen <bschoen@COX.NET>  
Date: 17 March 2006

In response to: "At that time Kataoka workshops were always sanctioned by the SAA and teachers could register them with the SAA."

When and how did this change? Thank you, Cleo Brimhall, for the short history. I was kind of "out of it" for a time and missed all this.

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Date: Fri, 17 Mar 2006 09:25:38 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Kataoka Sensei Reminiscences and Listening

From: Randy Jones <rjones72@CAROLINA.RR.COM>  
Date: 17 March 2006

I just wanted to add a personal note about listening from my own experience. From the time I was 18 months old, I was intimately familiar with my parent's entire LP library. I loved listening to music. The only recording of classical piano music my parents owned at that time was of the Tchaikovsky Piano Concerto No. 1 by a relatively unknown pianist whose name I can't remember now. I suppose that was enough to plant the seed in me to become a pianist though. I know that in my lifetime I have listened at least 30 times more than I have practiced and I feel that I am ready to learn and play anything now, if only I had the time to do it. I always listened because I wanted to, not because anyone made me do it. I still listen much more than I practice thanks to the convenience of my MP3 player.

One of the best compliments I ever received was from a panel of examiners. I was taking my examination to become certified as a Yamaha Group Piano instructor. One of the examiners from Japan commented that I must listen to a lot of music after hearing my improvisation exercise.

When I performed Twinkle for Kataoka Sensei in a master class in Atlanta for the first time, I was prepared for extreme humiliation after all I had seen the other teachers go through. Amazingly, she seemed pleased with my posture,



position, tone and performance and didn't really correct anything except for the initial adjustment of the bench. Of course, I was fortunate enough to have been able to listen to her instructions and examples very intently for several days and I would work for hours practicing every day trying to get the sound and the feeling she was trying to teach to the other teachers.

Listening has been my greatest piano teacher in life and continues to be to this day. I only wish that I could motivate all of my students to want to listen the way I have wanted to all my life. If they only learned to enjoy listening the way I do, the piano would never become a chore for them.

As far as a favorite pianist to listen to, no one has quite matched the sound of Dinu Lipatti in my humble opinion. His tone and rhythmic sense are a window into his soul and his soul seems to be in direct communion with all that is holy and good in this world and beyond. I must give some credit to the wonderful Bechstein he plays too, but it is just a brilliant vehicle for his sound. I must also thank my second teacher at Oberlin, Julian Martin, for introducing me to Lipatti. I also want to thank Kataoka Sensei for making my path in teaching and playing the piano much clearer.

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Date: Fri, 17 Mar 2006 09:30:59 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Betsy Wieser, Surrey, British Columbia, Canada <wwieser@TELUS.NET>  
Date: 17 March 2006

Thanks, Cleo, for clarifying some of my own thoughts. I do not like to see division. We can continue to work together if we continue to research. Piano Basics teachers are researching. I believe it is not so much about following a "person" as it is about following their principles of learning/teaching.

I went to the SAA conference several years ago and attended seminars that gave me a broader perspective on the Suzuki method, namely how teachers of other instruments were developing the use of this method. I was inspired. As a teacher, my time and finances are limited when it comes to conferences, so I want to be able to hone my own skills, not just be inspired. That is why I have chosen to go to workshops where I can learn with the "hands on" approach, not just be told what to do. I was very fearful of playing for Dr. Kataoka, but that was the best way to learn. I have found all the Piano Basics teachers to be encouraging and affirming. As a teacher, I need to be growing and learning or I become stagnant.

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Date: Fri, 17 Mar 2006 09:35:17 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Carol Wunderle, San José, Costa Rica <carol@pianopathway.com>  
Date: 17 March 2006

Clarification in response to Carol Schoen:

"When Dr. Kataoka was confronted with the differences between SAA and SPB at one of the Piano Basics workshops I attended in the early years around 1983..."

I was just using the letters SPB and SAA to distinguish the differences in the training of Dr. Kataoka and the general training exhibited by the SAA workshops at that time. SPB did not exist as a separate entity at that time; but the tonal differences were certainly alive and evident as was the way they were produced with a relaxed balanced body, hand position, and finger movement that Dr. Kataoka exhibited and taught.

It made and still does make so much sense to me that by continually listening to great artists and using the balanced body in the exact way it was intended from birth will in turn produce the most beautiful tone humanly possible to achieve on the instrument you are on. The tone cannot exceed the instrument you have available to you or how you use your body to produce it.

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Date: Fri, 17 Mar 2006 13:44:11 -0500

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Listening to Learn

From: Pam Werner, Maumelle, Arkansas <musicpam@GMAIL.COM>  
Date: 17 March 2006

Randy Jones said:

"Listening has been my greatest piano teacher in life and continues to be to this day. I only wish that I could motivate all of my students to want to listen the way I have wanted to all my life. If they only learned to enjoy listening the way I do, the piano would never become a chore for them."

I think this would be an excellent thread to discuss. How do each of you motivate your parents to play the recordings and get them to understand the importance of listening to them a lot?

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Date: Sat, 18 Mar 2006 09:36:40 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Vicki Merley, Albuquerque, New Mexico <Vickigrand@comcast.net>  
Date: 17 March 2006

I feel that it's human nature to treasure most the things that are the hardest for us to get. If things are easy, then we don't have so much respect for the effort it took, since not much effort was given. That said, then I would like to say that I think example is the best teacher.

Piano Basics is giving an example of how to put together a successful 10-piano concert on acoustic pianos. Piano Basics is making steady progress in providing support to the teachers who are spending the effort to find it. It is not an easy method to learn. And it is not a programmed course of learning, with all the answers in a handy little reference in the back of a book. I don't know all the right answers, but I know that I'm on the right track, and each day brings something new for me to learn.

Who needs whom the most? Does Piano Basics need SAA to recognize it? Or does SAA need Piano Basics to give it respect?

Kataoka Sensei didn't spend a lot of time trying to get references or recognition from SAA, did she? Why worry about it?

Just go on. Do we all have egos? Yes. Can we discuss and learn in spite of those egos? Yes. Can we place the children at the top of our list of priorities? Can we let go of any personal agenda? I have hope for us all.

Look at the example of the Japanese teachers. In Sacramento this past summer, I played a Book 1 piece in the 10-Piano Concert. I've not said much about that, and I will sometime, but I learned so much at that concert and the rehearsals. I noticed that those teachers gave full attention to every note that was played by every student. No song was beneath them. They were humble, and in their humbleness they showed their greatness. They were there early for the first, most basic pieces, and stayed late for the last notes of the grand finale pieces. They cleaned the pianos, polished the keys, moved them, listened to the sound from the placement on the stage in different spots. They gave the best example of tone on all the pieces. They patiently asked again and again for a better tone from everyone. Sometimes, they were not so patient!!! They were involved in everything.

Did they worry about anyone praising them? Did they worry if SAA was noticing that they were here in this country working with hundreds of students and teachers at this concert? No.

So, we can learn from this example. Live in the present, and learn from the past.

Thanks to all for your kind words about anything I have been writing. I am passionate about my piano studio, and I love my students and their families. I am so grateful to Kataoka Sensei for helping me, so I can help the children. I was 'shaking in my boots' before my first lesson, not knowing what to expect, but I decided that I would rather have criticism from her, and correction from her, than all the praise and glory from someone who was not really looking at

what I was doing, or really hearing how I was sounding. I didn't want just praise, I wanted true objective comments, and suggestions on how to improve my tone. Kataoka Sensei gave that to me. She gave me the courage to think that I can change, and improve, and courage to think that I have unlimited potential, as do all my students.

Bless you, Kataoka Sensei!

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Date: Sat, 18 Mar 2006 16:21:56 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Cathy Hargrave, Rowlett, NY <CWHargrave@AOL.COM>  
Date: 18 March 2006

#### Part 1: Preserving the Past

It only takes one generation for something or someone to be completely forgotten. What are we doing to know our history and to insure that Kataoka Sensei's valiant efforts do not simply vaporize until they completely vanish? It can happen-and in one generation. It is important to know where we came from and why. Even the unpleasant parts.

The face of the Suzuki Method, Suzuki Piano, and Piano Basics has experienced many changes over the years. In many respects, I feel like an "old-timer" and there are others who have been around longer than I. As an "old-timer", I have seen many teachers who championed Kataoka Sensei's ideas who are now unknown. They didn't disavow Kataoka Sensei and actively teach in their studios. What happened to them? Life! They had children; they raised children; they divorced; they have financial problems; they became ill; some died, some recovered and are healthy again. They still actively teach and champion Kataoka Sensei's ideas. And they have good reputations in their musical communities. Granted, they are out of date in Kataoka Sensei's teaching ideas, but these teachers have not fallen by the wayside. As Cleo mentioned, they, and those who no longer teach, deserve our respect - our public respect. They also deserve for us to go out of our way and let them know we will welcome them and help them become "current" again if they have that desire. Without them, not a single one of us would be teaching as we are today.

How do we preserve Kataoka Sensei's teaching? How do we know what we are preserving is accurate or simply a fantasy bond we have blown out of proportion in our imaginations? With such great people like Dr. Suzuki or Kataoka Sensei, there is a danger of almost deifying them in our mind. It is dangerous to try to preserve something based upon our memories or emotions because they can easily become fantasies. That is why their books, their articles, 10-Piano Concerts in Sacramento and Japan, the Japanese teachers who studied under her, and video footage are important. With technology, we have the valuable tool of reminding ourselves what reality was, not what we think it was. We need to watch videos of our lessons, of students' lessons, and of full-length lessons - not only workshop lessons - over and over.

#### Part 2: SPB and SAA

Another way to preserve Kataoka Sensei's ideas is by realizing the SAA is what almost all new Suzuki teachers hear about first. If we are not present, new people will never know this aspect of Suzuki Piano. At my first teacher workshop in 1979, I left without knowing Dr. Suzuki was a person living and teaching in Japan and I never heard the mention of Haruko Kataoka. A year and a half later when I met Gretchen (Smith) Lindeblad, she told me about Kataoka Sensei and played a cassette of her students. I was angry that I wasn't told this information from the beginning at that 1st workshop. If no Piano Basics teachers attend SAA events, new people will not even know about Kataoka Sensei and her marvelous work. We will take away their choice with our own self-interest or whatever it may be. We have no right to do this.

Just as Kataoka Sensei and Piano Basics changed over the years, SAA has too. Many years ago, it was like warfare at a National Conference. But times have changed and people have come and gone. As Cleo says, many people don't know what Piano Basics is or haven't even heard of it. There are still some personality clashes, but they are few and will be in any organization of any kind.

At SAA Leadership Conferences (for teacher-trainers and workshop directors) over the years, corporate people have been brought in to teach us to work together better. During meetings, certain rules of behavior apply. Here are a couple of examples: 1) Only talk about a person or situation with a person if they are physically present in the room. 2) No muttered comments to your neighbor. I didn't know that rule and said something quietly to Ray Landers. Instantly, I was told this was not allowed and I had to say it to the entire room. I had made a comment about a certain procedure that I didn't feel qualified to follow. Luckily, when I repeated the comment, many others were thinking the same thing

and it was discussed further, so I didn't get into trouble! These 2 rules have done a lot to re-build bridges of respect and communication between people.

When I have gone to these conferences and to the National Conference, I have heard about what others are doing within their programs and it has been inspirational. What Michele George and Diane Slone are doing in the Cleveland inner city schools is magnificent. To meet those children, hear them play, and hear their parents talk about how this makes them want to overcome their drug or alcohol problem and be a good parent is fantastic. To hear other ideas is motivating. The way we study in Piano Basics is great too. It is practical. They both have a role in the Suzuki Method.

### Part 3: Quest for Resolution

For those who make the comment that SAA is anti-Basics, this is incorrect. Yes, there are still some "old-timers" who have animosity. But, whenever I have sent in an article to the \_American Suzuki Journal\_, it has been printed word for word and never edited. I am on a Piano Committee that is working with other teachers from around the world towards each book from each country having the same fingerings and markings. The basic idea proposed is to go back to the original fingerings which is basically what we are teaching in Basics. I am on the Suzuki Heritage Committee Cleo mentioned. All the members of this committee are Matsumoto grads. I was initially invited to apply for teacher-trainer status, as was Bruce Anderson. I have presented or played at 3 National Conferences and invited to submit a proposal for teaching reading at this next one. And it was accepted. I submitted it last year and it was rejected but this time around was a new committee, I suppose.

Over the past 10 years, I have submitted 4 student tapes for master-classes which were not accepted. I don't know why but I suspect it is political since the head of the piano departments at Texas Christian University, Southern Methodist University, and Westminster Choir College of Rider University know the students' playing and are impressed. But, I plug away at it because I want to create goodwill among a group that actually has the same goals. I want to build a connection between SAA and Piano Basics because I want Suzuki Piano to be recognized for the good it has done and I want it to continue to do even better for the sake of music. (The state motto for Kentucky - my home state - is "United We Stand, Divided We Fall") If the ultimate goal of the Suzuki Method is to create world peace, how can we secede or have animosity towards other Suzuki teachers?

Another aspect to consider is in regard to our very own students. When I teach SAA workshops, I almost always have several young adults who grew up as Suzuki students, and often Piano Basics students. They don't want to go to a university for a music degree because they know it will conflict with the successful means by which they have been taught. They go to our Basics workshops but they want something to show the public that they are well-trained, capable teachers. We live in a world that wants to see degrees on the wall or certificates. What are these people to do? Many parents will take their children to a university with an under-trained teacher rather than a well-trained teacher whose only "credentials" are that s/he grew up studying Suzuki piano, goes to seminars from time-to-time, and teaches.

Just some thoughts to consider.

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Date: Sat, 18 Mar 2006 16:25:02 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Self-Evaluation and Studio Teachers

From: Ingrid Hersman, Salt Lake City, Utah <hersman@SISNA.COM>  
Date: 18 March 2006

In addition to listening, I video and tape record myself playing and while teaching, then I review the tapes. It is amazing.

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Date: Sat, 18 Mar 2006 16:32:30 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Listening to Learn

From: Ingrid Hersman, Salt Lake City, Utah <hersman@SISNA.COM>  
Date: 18 March 2006

Randy Jones asked:

"How do each of you motivate the parents of your students to play the recordings and get them to understand the importance of listening to them a lot?"

Always listen with a purpose.

Pertaining to the Suzuki repertoire:

Listen for specific notes; for example, I do not show them the difference in "Mary's" ending. I have them go home and find the difference by listening. In cases where parents have not understood, that might mean going back again and again.

I play a segment for them how I hear them play, then I play it differently, then they get to go home and find out what their recording says. "My recording plays that differently." "Oh, what recording do you have?" Let's listen to my recording and find out what it says.

Some of the moms are exhausted, stressed out and overwhelmed by life. I have given them listening assignments for relaxation, or music to get the kids calmed down at night or up in the morning, even 'smart' music, that gets mom's attention. "Music can do all that?"

In our piano groups we have had listening activities where, depending on age, we have moved to music, painted to music, laid flat on the floor or grass and listened, then expressed our feeling through music. They have brought recordings that they liked or didn't like and given their comments about it. We have even played and compared many recordings of the same piece. All are amazed of how much there is to hear. With time the moms understand how valuable this is and how much fun it can be. And the children and parents learn to quiet their lives a little so they can listen more.

For a new song, "Who can learn it fast enough and hum it?" In desperate times, we have had contests of: who listened the most, who memorized the most measures, who practiced the most.

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Date: Sat, 18 Mar 2006 16:44:24 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Listening to Learn

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>  
Date: 18 March 2006

Occasionally, I have been discouraged about the amount of listening some students do. At their lessons I asked if they listened today, yesterday, this week. When it was obvious that they had not listened, I told them not to play at all for the next week, but only to listen. That can be a shock to some, and at times that is all that is needed. Sometimes just the reminder is enough to get them listening, and I don't have to go to the shock effect.

Forbidding a student to practice is a major shock--it works, however. I did have one student family drop out entirely on that subject. The mother refused to get a recorder to play the tapes and the older student was making mistakes that she could not make if she had listened. So I finally told the mother not to come back until she had found and bought the tape recorder so that child could listen every day. She never returned. I was sad, but the child was terribly frustrated at not being able to play correctly. She had heard the tape a few times, enough to grasp many of the pieces, and her tone was excellent. Teaching can be frustrating, too.

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Date: Sun, 19 Mar 2006 00:27:09 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>  
Date: 19 March 2006

Thanks, Cathy. Excellent summary. Let us continue this way.

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Date: Sun, 19 Mar 2006 08:57:37 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone

From: David Williams, Germany <suzuki1david@AOL.COM>  
Date: 19 March 2006

Hello all. I do remember Dr. Kataoka teaching her young students to solfege. She regarded it as essential to music education. Other pedagogues have considered it a great contribution from the French to music in general and more specifically to teachers. I like it, and use it. "Mary" provides a good start with the mi re do re mi mi mi (3 note range). Good luck.

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Date: Sun, 19 Mar 2006 11:00:08 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone

From: Karmalita Bawar, Richmond, Virginia <kbawar@earthlink.net>  
Date: 19 March 2006

I enjoy singing solfege in my studio as well. Even though we, in America, are taught "ABC", we should remember that most of the rest of the world uses the solfeggio system. Some places change ti (7th degree) to si (some Eastern European and Spanish countries) or to shi (like in Japan), but otherwise it is either fixed do or movable do. So really, it is much more universal. It definitely is more "singable". I like singing in fixed do (C is always do), but it's always a treat to hear a dear Hungarian friend of mine sing any tune in movable do (where do is the tonic of whatever key the piece is in)... she was raised using the Kodaly method.

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Date: Sun, 19 Mar 2006 11:02:48 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Karmalita Bawar, Richmond, Virginia <kbawar@earthlink.net>  
Date: 19 March 2006

Thank you, Cathy Hargrave, for your input on the relationship between SPB and SAA. I am very interested in what other members feel about this, especially the Board members of Piano Basics. I hope we can hear more from them as well.

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Date: Mon, 20 Mar 2006 17:39:20 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Karen Hagberg, Rochester, New York <hagberg-drake@juno.com>  
Date: 20 March 2006

I will speak as an individual and not necessarily as a member of the Board of the Suzuki Piano Basics Foundation on this issue of the relationship between the SAA and SPBF. The last time our Board had direct business with the SAA, around ten years ago, our two organizations stood strongly together against an attempt, by the International Suzuki Association, to strip Kataoka Sensei of her status as a Suzuki Piano Teacher. At that time, we were very grateful for the strong stance taken by the SAA leadership against this preposterous move. So last I knew we were working cordially together on the same side of an important issue.

I first met Kataoka Sensei at the first SAA national meeting in Chicago (1982?). So I personally began my relationship with the SAA being very grateful that they had invited her to that meeting so that I could experience her teaching here in the U.S. Before I joined the SAA I was unaware of her teaching schedule.

After that meeting I began attending her workshops whenever I could, and I ended up going to study in Japan for nearly four years.

Having been introduced to Kataoka Sensei at that first meeting, I became part of a small group of teachers who tried to have her play an increasingly important role at SAA events. I was not a part of the SAA leadership, but I, along with others, made numerous requests to the various people in charge of the piano portion of the national conference to give her more time on the program and to allow her to conduct Piano Basics research at these meetings for those who wanted it. Unfortunately, her role at the conferences was instead diminished to the point where she was not on the program at all. By the early 1990s, she stopped being invited to the SAA Teacher Conferences altogether.

From my point of view, the piano section of the SAA conferences began looking more and more like a Music Teachers National Association Conference. The guest masterclass teachers had nothing to do with the Suzuki Method, and most of the sessions had nothing to do with the Suzuki Method. It was as if many SAA members felt they already had studied the Suzuki Method and now wanted to branch out into other areas of teaching (various disciplines of bodywork, the study of musical injuries, traditional piano repertoire, psychological aspects of pedagogy, Orff and Kodaly techniques, the use of the computer in teaching, teaching music appreciation and music theory, etc.), things that one could experience at any traditional piano conference.

At the same time, there was a small group of teachers who began to understand that Kataoka Sensei's concept of Suzuki Piano Basics is a discipline that can occupy a lifetime of research and study. The more we understood it, the more we wanted it, and the more we seemed to diverge from the SAA's direction. Rather than continue our fruitless efforts to keep Kataoka Sensei and Suzuki Piano Basics on the program of the SAA Conferences, we began holding our own conferences, and then we formed the Suzuki Piano Basics Foundation to support these events.

We began holding workshops that were not sanctioned by the SAA. I hosted Kataoka Sensei at workshops here in Rochester for many summers, for example, and the SAA would not endorse them because of rules concerning the separation of workshops by distance and time. We noticed that this did not keep teachers from attending. Not at all! More and more teachers began attending her workshops. Even now after her death, Suzuki Piano Basics events are very well attended, and by now there are events happening year-round.

I feel that the world is a big place, and that there is plenty of room for all kinds of things, including all kinds of teaching. I am sure that nobody is teaching in a way they do not think is the best way. Me too. I teach in the way that I believe is the best way. I fully respect the right of any teacher to do the same thing.

I want to point out that nearly all of us members of Suzuki Piano Basics Foundation also maintain our membership in the SAA. As an organization, we also list the SAA website as a link on our website. The reverse, however, has never been true. The SAA has always refused to make a link to our website, and only a very small percentage of SAA piano-teacher members are also members of SPBF.

Yet our membership is open to anyone; and unlike SAA workshops that require tape submissions and prerequisite courses, all teachers are invited to participate in all Suzuki Piano Basics workshops. Any teacher may travel to Japan independently or as part of the foreign entourage that goes to the 10-Piano Concerts in Matsumoto. All teachers are invited to observe the full two weeks of rehearsal at the Sacramento 10-Piano Concert. Individual Suzuki Piano Basics teachers are always welcome observers in our studios.

I do feel that there is one good reason for Suzuki Piano Basics to maintain some sort of presence in the SAA. Countless teachers over the years have lamented how long it took to find us. They feel that they wasted time trying to find out about teaching Suzuki Method in the midst of so much traditional pedagogy when what they were really looking for was Suzuki Piano Basics. In our electronic age of communication, this may be a simple matter of persuading the current leadership of the SAA to link our website to theirs. I will personally applaud anyone who can make this happen, as I personally applaud anyone who introduces a new teacher to this wonderful pedagogy.

Several teachers during this present discussion about our relationship to the SAA have mentioned that each one of us has a finite amount of time and money to pursue continuing education. And each of us chooses to use that time and money in our individual way. The rare teacher has enough time and money to be present at the events of both organizations. It is a question of priorities.

So I say to any teacher reading this who is not yet an official member of the Suzuki Piano Basics Foundation: "Join us." We welcome your membership. We want to research the art of piano teaching, and the art of tone with you. We involve ourselves in big projects, such as 10-Piano Concerts and national workshops. We work hard. If you are unable to do

lots of work at this time, we welcome you as an observer. Kataoka Sensei expected hours, weeks, months, years of observation on the part of her trainees. Quiet observation is a slow, steady, and deep way to learn something. Every experience you have accumulates and will become who you are and will determine what you are able to do. Join us to work hard for the sake of your students.

This week, I ran into two powerful quotations by Eleanor Roosevelt. I will close with these:

"Do what you feel in your heart to be right, for you'll be criticized anyway. You'll be damned if you do and damned if you don't."

"Great minds discuss ideas; average minds discuss events; small minds discuss people."

To join Suzuki Piano Basics Foundation, send a \$25 check or money order to our treasurer, Linda Nakagawa, 242 River Acres Drive, Sacramento CA 95831.

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Date: Mon, 20 Mar 2006 17:49:10 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone

From: Lisa Marie Bergen, Canada <bergen6@MTS.NET>  
Date: 20 March 2006

I was told Not to teach songs by "rote." However, solfege is okay? Solfege seems to me to be rote learning. If we would just sing to "La La," then the student would rely on listening only. I am teaching my children solfege because it is a great teaching tool and will help them learn the songs with less frustration in the beginning. My goal is that they will start to find notes on their own gradually as they gain confidence and as I occasionally withhold the solfege, letting their ears do the work. Even when using solfege I sometimes catch the children using their ears before I get a chance to tell them. This is a point of celebration, and I praise them for it. This encouragement is essential to continue in the listening process.

Please clarify if solfege is a "required" component of SPB. If so, I may have misunderstood SPB entirely. If solfege is part of SPB, then it must be said that student are not playing Just through listening to the CDs.

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Date: Tue, 21 Mar 2006 10:34:13 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Parent Teaching Book 1 Alone

From: Melissa Thieme, Eugene, Oregon <thiemesong@msn.com>  
Date: 20 March 2006

Solfege is only one beautiful way of how children learn to play their pieces. There are many others. You can make up lyrics to the songs and sing them. You can hum. Whistle. All of these things are natural tools that will help develop the ears and the motivation to learn their pieces. If you want to call this by "rote" then go ahead.

I suppose the meaning of learning "by rote" is: not listening? But just showing what is to be played? This to me is "rote" learning. Which personally, I feel, isn't all bad. Reason being, is that a sound is produced when showing someone what notes to play. The more you show them, the more they hear it. Correct? Of course, listening first is best: singing, whistling, humming, enforces what they hear on the CD.

The wonderful and important thing about solfege is that you are teaching children the notes of the pieces by ear not by sight; they are internalizing the pitches by sound. When they start to read musical notation they will already know what the notes sound like, they will essentially be seeing what they hear, thus making it a much easier and natural way for them to learn to read music.

As far as it being a requirement for SPB teachers. No, I do not think so.

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From: Cleo Brimhall, Salt Lake City, Utah <callcleo@msn.com>



Date: 21 March 2006

In reference to Karen Hagberg's posting about SAA and SPB:

I thank her for such a good history of these organizations. I sincerely hope that, as she said, nearly all of the SPB members maintain their membership with SAA.

I agree whole-heartedly with the idea that the SAA web page should include a link to SPB. I wonder if anyone has ever approached them about that idea [Web Editor's note: at least twice by me; none recently]. It is a good one. I know that the SPB is a link on the SAU webpage, a chapter of SAA.

I also agree that the SAA conference is becoming as general as a Music Teachers National Association (MTNA) conference. But then a lot of SAA members are not members of MTNA. However, there have also been an increasing number of sessions pertaining to specific Suzuki philosophies. The speakers chosen from the most experienced and trained members of SAA give wonderful insights and motivation. I am looking forward to hearing Alice Joy Lewis and her son, Brian Lewis, now a professional violinist of some stature. The conference has never been a place to go for specific instrument study, but for enrichment. I like the recent idea (in response to many critical comments about the guest clinicians-non-Suzuki) of having experienced Suzuki teachers give master classes for observation. The problem is that the master teachers are chosen from those who are attending the conference. So if SPB wants to be represented, they have to be there. I also am not interested in the sessions on computers, traditional piano repertoire as supplement to the Suzuki books, professional injuries, etc. as Karen mentioned. However, I have always been able to find more sessions that pertained directly to Suzuki teaching than I can attend anyway.

I agree, this conference should never be the top priority of a Suzuki teacher, Piano Basics or not. The most important thing for any Suzuki teacher is continued study and growth. We are lucky to have a great organization to help us in this way. But for those who have the inclination, I believe this is a conference worthy of our attention.

Also, in response to the comment about requests to have her do Piano Basics research at the conference, it must be fairly reported that No teacher from Japan or anywhere is given the opportunity to teach all-day, every day. Even Dr. Suzuki had limited sessions at the conference. Actually more offensive to me was the time the violinist who was Chairman that year scheduled her in a tiny room without a piano. His response was that she had not requested anything more. He should have known better! However, that is water under the bridge.

The year that SAA was about \$10 away from bankruptcy was the year that they did not invite any teachers from Japan. It was not directed specifically at Dr. Kataoka. When a few teachers did show up it was because the ISA decided to have their meeting at the SAA conference and ISA paid their way.

I am so proud of our Piano Basics organization. I am so happy about the way we include everyone who wants to study and that everyone works together - the experienced with the inexperienced. It is a wonderful way to encourage and grow and learn. We should share this model with the entire Suzuki world. And we must be pro-active in reaching out and finding new, young teachers to join us. It would be a shame to see the wonderful organization fade away. I am not talking about 10 or 15 years. I am looking far down the road - 50 years or so.

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Date: Tue, 21 Mar 2006 11:07:34 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Parent Teaching Book 1 Alone

From: Lisa Marie Bergen, Manitoba, Canada <bergen6@mts.net>  
Date: 21 March 2006

I have observed some Suzuki Piano teachers (not SPB) in our area and they have been extremely welcoming and encouraging. I will be going back to see more. Please let me know if there is anything specific I should look for.

I am still looking for a Piano Basics teacher nearby that I can observe. I continue to wait for a response as to whether or not any SPB teacher on Suzuki-L is willing to record some lessons. I would be more than willing to pay for them. You could contact me off list about this.

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Date: Tue, 21 Mar 2006 17:41:14 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>  
Date: 21 March 2006

Hey Karen--Carry on!

=====

Date: Tue, 21 Mar 2006 17:58:17 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Alice Gollan <lovemusic02135@YAHOO.COM>  
Date: 21 March 2006

Thank you for this history of the two organizations. As a newcomer to SAA, I had no idea there was an SPBF - or what the differences historically were.

Where is the SPBF website?

(Web Editor's Note: Access

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>)

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Date: Tue, 21 Mar 2006 18:02:22 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone

From: Anne Bowman, Plano, Texas <AnneMBowman@AOL.COM>  
Date: 21 March 2006

Think about "the mother tongue" method of learning language in regards to your thoughts on "rote" learning and draw your own analogies. Always be thinking of the marvelously natural and successful process of children learning language.

As I teach many handicapped students, I notice that the initial meaningless echoing of some autistic children develops into full understanding and command of language. There has to be a starting point. Just don't get stuck there. There are profound parallels here for the way Dr. Suzuki meant for students to emulate the music in their environment.

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Date: Tue, 21 Mar 2006 18:18:36 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone

From: Randy Jones, Charlotte, North Carolina <rjones72@CAROLINA.RR.COM>  
Date: 21 March 2006

If you think of any song or piece that you love, you know you have heard it so many times that you know it by heart. That piece of music has become a part of who you are. Piano music generally does not have words to sing, just melody and accompaniment. Solfege is a handy, educational method of singing the pitches to the melodies and even accompaniments (if you like) of the piano pieces we learn to play. Listening over and over and singing help us to internalize the music so that when we play, we are playing from the heart with our auditory and tactile senses being the primary guides for our fingers.

Some students are very strong visual learners and need some visual help in order to pick things up more rapidly. I believe that regardless of the student's particular learning style, they must work toward developing their ability to

comprehend music through their hearing and their touch. If you show students the keys to play and how to play them, that would be calling on their visual learning abilities. They must still listen to what you are doing, but the only thing about this "rote method" is that it puts a layer of visual thought between the sound and the action which produces it. Sometimes it seems like the only way to get something across though. I try to get my students to use their ears to figure things out in every lesson. If they just can't get it that way or are becoming frustrated, I will show them and do everything in my power to help them be able to do it until they can.

Most students can learn by listening if they are expected to. A lot of students simply need the push and need help developing the will to keep trying until they get something. To me, what characterized Dr. Kataoka's and Dr. Suzuki's philosophy above all else was "never give up on a student". This is why being a SPB teacher means lifelong research and study and this makes the various academic or meritorious certifications along the way seem somehow irrelevant to our teaching. Every student is different and as soon as you think you've found "the" way to help all students, your Thursday 3:30 student comes in and is completely baffled by your new idea and it's back to the drawing board if you want to help them to "get it".

How a student learns a piece almost doesn't matter if they are listening and internalizing a model performance of what the piece should sound like. The right sound and rhythm demands good technique. The main reason we delay reading is that we must first develop the feeling and internalization of music naturally first. When I teach notation of pitches, I do it in a way that relates the specific keys on the piano and their sound to the specific line or space on, above or below the respective treble and bass staves so that students don't really even need to think of the letter names other than building certain reference points, which can just as easily be done with solfege syllables. This is also done outside of the context of studying pieces. When students have their ears and fingers hooked up properly from the beginning, reading music is not a big problem later. They simply have to learn to hook up their eyes to the sounds and movements they've already internalized and I have found nothing better than the \_Method Rose\_ for doing this gently and thoroughly. I didn't mean to go on and on, but I did want to get my thoughts together on this and throw them out there.

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Date: Tue, 21 Mar 2006 18:22:38 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Linda Nakagawa, Sacramento, California <g.nakagawa@comcast.net>  
Date: 21 March 2006

Thank you, Karen Hagberg, for expressing your opinion. I agree and feel the same way.

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Date: Tue, 21 Mar 2006 19:48:20 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Reading Music

From: Carol Schoen <bschoen@COX.NET>  
Date: 21 March 2006

In response to:

"They simply have to learn to hook up their eyes to the sounds and movements they've already internalized and I have found nothing better than the \_Method Rose\_ for doing this gently and thoroughly."

A question about \_Method Rose\_, or any other note reading book--do any of your students just "read" the finger numbers? Do you ever white-out or cover the finger numbers so they must look at the notes? I had this trouble a great deal with my own children, and it was greatly frustrating to me that they'd read the finger numbers instead of the notes. How do you deal with this?

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Date: Wed, 22 Mar 2006 11:31:57 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: SPB and SAA

From: Carole Mayers, King of Prussia, PA <mspp@comcast.net>  
Date: 22 March 2006

It has been so stimulating and thought-provoking to read all the questions and responses regarding SAA and SPB. I want to applaud our open discussion and particularly thank Karen Hagberg and Cathy Hargrave for their detailed historical accounts and informed opinions.

Cleo Brimhall also brought up something that we should all think about: how to ensure the ongoing life of our SPB organization. We must all do our part to spread the word about Kataoka Sensei's work, and to encourage young teachers to research, study, and discover for themselves the genius that is at the heart of the Suzuki Method.

I am so grateful to Kenneth Wilburn for setting up this list-serve. What a wonderful forum for sharing ideas! Thank you to all who write in.

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From: Melissa Thieme <thiemesong@msn.com>  
Date: 22 March 2006

In response to Carol Schoen: "Do any of your students just "read" the finger numbers? Do you ever white-out or cover the finger numbers so they must look at the notes?"

I also experience this. I tell my students to look at the notes first and then the finger numbers. I explain to them that the notes are most important as they step up and down. Look at the note first and then the finger number.

I would not white out the finger numbers, because I feel it is important to be able to read finger numbers too, just as long as it is not done without first reading the notes.

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Date: Wed, 22 Mar 2006 17:12:36 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Cathy Hargrave, Rowlett, Texas <CWHargrave@aol.com>  
Date: 21 March 2006

Cleo Brimhall said: "I also agree that the SAA conference is becoming as general as a Music Teachers National Association (MTNA) conference. But then a lot of SAA members are not members of MTNA."

A remark about Cleo's comment: At the Leadership Conference I attended a few years ago, a piano teacher-trainer commented that we need to teach teachers about theory, analysis, music history, etc. Naturally, I opened my mouth and said I didn't think that was necessary since it takes us away from our primary purpose and people who don't know such things can learn them from a book. That is why I contend we need to be showing up and learning to be heard in a non-threatening way. I didn't think my comment was that controversial but it caused quite an uncomfortable exchange between the 2 of us in the other teacher-trainers' presence. Ultimately, I backed off because I was the lone voice in the desert.

I firmly believe we Must preserve and take Suzuki Piano forward and Piano Basics members must be a part of that process - If They Want To Be. Granted, not everyone wants to use their energy in this way. But that is why we can all have different roles in this process. Once, Kataoka Sensei told me we need all kinds of people - teachers, administrators, etc., so each one can do what they do best and then it will all come together to make a complete picture. Different ones of us can have different functions for the greater good. The problem is that the master teachers are chosen from those who are attending the conference. So if SPB wants to be represented, they have to be there.

I totally agree. Cleo also mentions how something is "water under the bridge". That is right. In the previous years, any of us who were pro-Kataoka or anti-Kataoka said and did some ugly things to each other. The same thing occurred in Japan. It was brutal and everyone was hurt. No exceptions! It is amazing Any of us from that era are still teaching. I know people don't like to think about that and dwell on it but in order to go forward, we must realize it, and let go of it. What we cannot do is pretend it didn't happen or expect others to pretend. We must forgive and learn from the past.

At the first SAA conference after Kataoka Sensei's death, it occurred to some of the piano teachers present that no one had said anything about Sensei's death. It hadn't occurred to me either until they asked me if I would say something at the closing ceremony. They didn't have to do that. They could have ended the conference with no mention of Sensei but deep under the layers of hurt feelings, there is a level of respect for her. I don't remember what I said but one thing I did say was it was time for everyone in Suzuki Piano to overcome the antagonism of the past and get on with the future by working together. Many teachers told me they appreciated what I said and teachers around the world e-mailed me for a copy of my comments.

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Date: Wed, 22 Mar 2006 17:16:28 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Reading Music

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>  
Date: 22 March 2006

In \_Methode Rose\_ there was one student who improvised beyond what was on the page and was quite puzzled when I asked her to point to the notes she was "reading." She had no idea that those black dots meant anything and she was up to Chapter 2. She found a pattern and kept it going. It has taken months to get her back on track, but in response to that she memorizes each line and then plays it the way she thinks it should be. Accuracy is not a strong point for her no matter what I stress. I had taken to playing with her, however. It does work some what and is better than constant corrections. Her mother is in over her head trying to help with this.

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Date: Wed, 22 Mar 2006 17:22:08 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>  
Date: 22 March 2006

In response to Anne Bowman's posting on the "Mother Tongue" method:

Right on Anne!

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Date: Thu, 23 Mar 2006 12:04:22 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Reading Music

From: Karmalita Bawar, Richmond, Virginia <kbawar@EARTHLINK.NET>  
Date: 23 March 2006

In response to Carol Schoen: "Do any of your students just "read" the finger numbers? Do you ever white-out or cover the finger numbers so they must look at the notes?"

I ask the parents to please white-out the fingerings, except the first on each line, in \_Methode Rose\_, until we get to "Je Commence": appropriately translated as "I begin". The parents don't seem to mind, because they see how it requires the student to observe the intervals.

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Date: Thu, 23 Mar 2006 12:06:28 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Karmalita Bawar, Richmond, Virginia <kbawar@EARTHLINK.NET>

Date: 23 March 2006

Well said, Carole Mayers, and my thanks to all who have submitted on this topic as well!

=====  
Date: Thu, 23 Mar 2006 12:24:00 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: University of Louisville Suzuki Piano Institute, 4 - 9 June 2006

From: Bruce Boiney, Louisville, Kentucky <boiney@suzukipiano.com>  
Date: 23 March 2006

The University of Louisville Suzuki Piano Institute web site has now been updated with information for this summer's institute, June 4-9, 2006. Please note that it has a new web address:

[www.louisville.edu/music/suzukipiano](http://www.louisville.edu/music/suzukipiano)

New this year, students and teachers will apply completely on-line (only their payments must be mailed). The deadline for students to apply is Monday, April 3. Teachers may apply after that deadline, but must apply by the deadline in order for their students to be considered. Student enrollment is very limited, but all teachers who apply by the deadline will be able to have at least one student participate (all students attend with their teachers).

The special feature of this year's institute will be six-piano classes. In addition to normal piano masterclasses, students will rehearse each day in groups of six on a piece from the Suzuki repertoire. Students and teachers who have not yet participated in a 10-Piano concert in Japan or Sacramento (as well as those who have been many times) will be able to experience this valuable and enjoyable method of study. Although a five-day workshop is not enough time to fully prepare a multi-piano concert, there will be a demonstration concert (in institute t-shirts) at the end of week to show what can be done in even five days.

Teachers will also research in six-piano groups, directed by a member of our piano faculty. Each teacher group will prepare one piece in the same way that the students do. They will learn first-hand what is involved in creating a successful multi-piano performance, which ultimately means refining our own Piano Basics skills and teaching them each week in our studios.

I hope to see many of you there. The on-line discussion on Suzuki-L has been very interesting these past couple of months and I hope to put faces to new names and see many old friends as well.

Our piano faculty will be:

Bruce Anderson (FL)  
Huub de Leeu (Nederlands)  
Karen Hagberg (NY)  
Cathy Hargrave (TX)  
Linda Nakagawa (CA)

=====  
Date: Thu, 23 Mar 2006 12:26:33 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone

From: Lisa Marie Bergen, Canada <bergen6@MTS.NET>  
Date: 23 March 2006

In reply to Melissa Thieme's comments on solfege:

Things are coming along for us. Do you suggest we listen And sing the songs before we play them? If so, should we sing the words, or the solfege?

=====  
Date: Thu, 23 Mar 2006 13:56:06 -0500

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Christine Albro, Cary, NC <calbro@MINDSPRING.COM>  
Date: 23 March 2006

We need to know about past mistakes and learn from them. None of us has achieved perfection as yet. Since we are all human, we all have the ability to make mistakes, or say something which we may regret later. Although difficult to do, forgiveness is the way to go.

We Can forgive one another's mistakes or even harsh words. It is possible to see the good human being at the core of that person who misspoke or erred in some way. Realize that we are all worthwhile beings with individual gifts to offer and we can all work towards higher goals.

Animals and small children forgive and forget easily. Perhaps we can learn this ability from the little children with whom we work daily. As teachers, we have the opportunity to learn from those we teach. If we can keep an attitude of "What can I learn from you today?" with each being who crosses our path, imagine how we can expand our horizons and our souls.

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Date: Thu, 23 Mar 2006 14:49:58 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA

From: Lori Armstrong, Missoula, Montana <armsmi@bresnan.net>  
Date: 23 March 2006

I would like to submit my thoughts to the Suzuki-L group and apologize for the late response. I feel like the Suzuki teachers of the world are being tested on these basics. Neither Dr. Suzuki nor Dr. Kataoka would ever see the point of discussion being about whose the best group to study with. They both earnestly insisted we be researchers. This may mean being alone, it may mean working with other teachers, it definitely means working with our own students most earnestly of all. I have noticed quite often in workshops an attitude of needing or desiring explanation for how to research. I am a firm believer in practice. It is not about the piano, it is about how we choose to do things. There is the point and the basic study of Suzuki method. The true teacher is nature; our awareness of nature's process in this art of music is our research. I think any teacher would agree with that. You can find recordings with almost any score in any store these days. Mind you, the recording, upon closer examination, may be played more musically by your own students, but the choice is there. What we are learning is how to listen, how to be mindful.

This study is deep, not broad. Our focus on technique is most essential with the first touch of the keyboard. It will take time to understand for ourselves and for our students what the basics actually are. My understanding of Dr. Kataoka's need to identify her teaching as "Piano Basics" was as much about identifying the Suzuki philosophy as any political move. She even needed to separate from the classification of "Book Level" study because of our tendency to need everything spelled out and boxed up. "We Americans, always talking" (as Monty Python so poignantly asserted). But, being the organization we are, here in the U.S. where things are not often easy to figure out anyway, we find ourselves stuck where we always have been, unfocused. Please understand the humor of my words: I am the biggest fool of all when it comes to catching on. After 25 years of teaching, and 30 years of study in Suzuki Method only, you would think I should know by now that the footstool adjustment is off, or my students are not listening enough at home, or that it is my own responsibility to choose what I am learning and what I am teaching. Dr. Kataoka shared our ups and

downs, our doubts and reaffirmations, our conflicts with students, teachers, and other beliefs. Our intent in our teaching is most essential to honoring this great method and if we keep finding differences instead of "basic" truths, we are not Suzuki teachers.

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Date: Fri, 24 Mar 2006 11:28:41 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: SPB and SAA

From: Jane Hill-Daigle <hilldaigle@telus.net>  
Date: 24 March 2006

Regarding Lori Armstrong's note -- beautifully said, Lori. Thank you for putting the focus where I need it to be.

---

Date: Fri, 24 Mar 2006 11:33:31 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: SPB and SAA

From: Cleo Brimhall, Salt Lake City, Utah <callcleo@msn.com>  
Date: 24 March 2006

Thank you Christine and Lori for your beautiful insights.

---

Date: Fri, 24 Mar 2006 12:11:31 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Reading Music

From: Carole Mayers, King of Prussia, PA <mspp@comcast.net>  
Date: 24 March 2006

In response to finger numbers in \_Methode Rose\_, I agree with Karmalita Bawar that you want to draw attention to reading intervals, not numbers. So, I usually have parents white-out some, but not all, of the numbers, and in some cases we do not white out anything. The real clue is when students make mistakes when the numbers are not present. This tells me they are relying too much on the numbers.

Thanks, Karmalita.

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Date: Fri, 24 Mar 2006 12:14:26 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Parent Teaching Book 1 Alone

From: David Williams, Germany <suzuki1david@aol.com>  
Date: 24 March 2006

On Solfeg:

Lots of listening (hint Mother Tongue Method). Read about Peeko Miyazawa in Dr. Suzuki's "Nurtured by Love", a very useful object lesson!

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Date: Fri, 24 Mar 2006 12:17:06 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>



From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: SPB and SAA

From: Carole Mayers, King of Prussia, PA <mspp@comcast.net>  
Date: 23 March 2006

Good to hear your thoughts, Lori Armstrong. I am right there with you. In our society where quantity and variety generally take precedence over depth of understanding, it can be particularly challenging to persevere in this type of focused study. All the more important that we do follow what is in our hearts and seek out those universal truths of life and piano and music.

Karen Hagberg, I loved your quotes from Eleanor Roosevelt!

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Date: Sat, 25 Mar 2006 09:49:11 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Accommodations: University of Louisville Suzuki Piano Institute

From: Cheryl Stewart <suzukipiano@charter.net>  
Date: 25 March 2006

I have really enjoyed all the great discussions. I am looking forward to seeing many of you in Louisville. I am need of a roommate to share a hotel room for the Louisville institute. I already have the room reserved. If anyone going would like to share accommodations, please let me know as soon as possible.

[Editor's Note: please reply directly to Ms. Stewart at suzukipiano@charter.net]

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Date: Sat, 25 Mar 2006 11:09:13 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone

From: Melissa Thieme, Eugene, Oregon <thiemesong@msn.com>  
Date: 25 March 2006

In response to Lisa Marie Bergen:

Yes, ideally it would be good to have your children sing the songs first in solfege before playing them. It is also good just to sing throughout the day in solfege as if they were words; I mean that as Mom sings, the children will learn this way, by listening to you. You can also sing lyrics to the songs. It is fun for the parents and children to make up their own. This helps them to remember the title of each piece. I had one student who made a drawing of all the pieces in Book 1. It was when I first started teaching Suzuki piano. I still have her drawing. Be creative. If you have to narrow it down to either solfege or lyrics. I would say solfege is more important, especially if you're using it as a tool to learn the piece. But, don't limit yourself to just solfege, have fun and do both!! Sometimes, when I teach, I will start out singing the title of the piece and then continue with solfege. There are no hard, steadfast rules here. Experiment and have fun. Having fun is most important!

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Date: Sat, 25 Mar 2006 17:59:47 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki-L Announcements, Kenneth Wilburn

From: Kenneth Wilburn, Greenville, NC <wilburnk@ecu.edu>  
Date: 25 March 2006

As your web editor, I would like to make two Suzuki-L announcements:

(1) a gentle reminder that when you post to Suzuki-L, please remember to include your location as illustrated in my data in "From:" above; using the entire "From: Date:" format above and your spell checker to proof your posting before you send it to Suzuki-L will save your editor much time

(2) from now on I will include the poster's name in the subject line that appears in your mailbox, as illustrated in this posting from me; this helpful suggestion by a subscriber will assist you in keeping track of large numbers of postings which would otherwise have the same subject titles

Thanks for all of your wonderful postings.

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Date: Sat, 25 Mar 2006 18:19:57 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Musically Gifted Children and Traditional Teachers, Liang Oberst

From: Liang Oberst, Marietta, GA <toberst@netzero.net>  
Date: 25 March 2006

As a Suzuki parent, I would like to ask the teachers to discuss two questions. Here is some background information regarding my children. My ten year old, Hana, started lessons with her current teacher in the summer of 2004, after a year and a half of informal study with her former Kindermusic teacher (who could play the piano but was not formally trained as a music major in college). Hana is at present studying Book Five, and her Book Four (whole book) recital is scheduled for the fourth Sunday of April, 2006. My eight year old, Grace, started lessons with her current teacher in the summer of 2005, after being home-schooled for ten months. She had her Book One (whole book) recital in October of 2005, and is now in the middle of Book Two. All of their book recitals, their performances at their teacher's general recitals, and their lessons since April of 2005 are documented on video.

--- While the Suzuki method is known for reaching all the children to empower them with the ability to appreciate music, how does it approach the smaller group of musically gifted children? Specifically, for those few children who will complete Book Seven long before they start high school, what can the Suzuki method, and Piano Basics especially, offer to them beyond Book Seven? What would be considered the upper limit of most master teachers (how far can they take a student down the road?)

--- Are Piano Basics teachers willing to contemplate the issue of how their work relates to that of other teachers in the "traditional" field, or the musical profession in general? This might not be an issue for the Piano Basics teachers, but it inevitably will be for parents who will need to search for their children's next teacher beyond what the Suzuki method can offer.

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Date: Sat, 25 Mar 2006 18:20:21 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA, Liang Oberst

From: Liang Oberst, Marietta, GA <toberst@netzero.net>  
Date: 25 March 2006

I am a parent of two Suzuki students, ages eight and ten. My children's teacher was initially trained by Piano Basics (She listed Elaine Worley, Bruce Boiney, Leah Brammer, and Pam Smith as her former teachers), but has subsequently also attended SAA workshops. I have not asked my children's teacher about her personal choice, as this has not been an issue for me and will not likely to be. For those parents who are on this list, could the master teachers or "old-timers" provide a summary of exactly what the differences are between Piano Basics and the SAA piano division? Please get into as many technical details as possible. Also, is such a split a solely American phenomenon or are there any disagreements between Suzuki Sensei and Kataoka Sensei, or among the Japanese teachers?

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Date: Sat, 25 Mar 2006 18:24:58 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>

Subject: Reading Music, Carol Wunderle

From: Carol Wunderle, San José, Costa Rica <carol@pianopathway.com>  
Date: 25 March 2006

Can anyone help me out here? I vividly remember in a workshop around 1983 Kataoka Sensei instructing us not to have the students sing words to the songs to learn the notes. She said it distracted them from hearing and memorizing the pitches.

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Date: Sun, 26 Mar 2006 12:44:38 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Reading Music, Cathy Hargrave

From: Cathy Hargrave, Rowlett, Texas <CWHargrave@AOL.COM>  
Date: 25 March 2006

In response to Carol Carol Wunderle:

The reason at the time Kataoka Sensei said not to have students sing words was because North American teachers as a whole did not understand how much listening the children should do each day. They were using words as a crutch to help the students memorize notes and rhythms rather than teach the parents to play the recordings many hours each day. Singing words or Solfege in itself (in my opinion) does not detract at all if an adequate amount of hearing the CD is happening each day. I'm not suggesting that we start having students do this. But some of my students do this on their own initiative. That's why she was talking about that.

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Date: Sun, 26 Mar 2006 12:52:11 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Reading Music, Pam Werner

From: Pam Werner, Maumelle, Arkansas <musicpam@GMAIL.COM>  
Date: 26 March 2006

In response to Carol Wunderle:

I heard Kataoka Sensei give those instructions. I don't remember the reasons she gave - just that she asked the teachers and parents not to sing the words of the song. Since I love to sing, I have thought a lot about that. Something I have observed is that the focus on the tone and other important things is different if you do not sing the words.

[Editor's Note: apologies to Carol Wunderle for the mistake in her name in the previous posting by Cathy Hargrave on this subject]

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Date: Sun, 26 Mar 2006 12:57:34 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone, Hava Rogot

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>  
Date: 26 March 2006

In response to postings on solfeg:

Most folks who use solfeg use a movable do, although some use a fixed do. No one who sings properly uses a fixed do. So the idea of an upper C do used for Twinkle is limited to Japan and maybe even to Matsumoto region of Japan. I did do it sometimes at Kataoka Sensei's demand but felt it a bit foolish, since a kid using fixed do will have trouble in vocal class. I did not introduce Middle C as do until Mary. Do is the tonic; that is, any note can be do.

I have had transfers from Europe who used solfège, and in fact one pleaded to be allowed Not to use do re mi at all since her former teacher would not let her play anything unless she could sing it first using solfège. She did fine without solfège and graduated Book 2, then left music. The American approach was a great relief to her and her family.

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Date: Sun, 26 Mar 2006 13:02:07 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone, Lisa Marie Bergen

From: Lisa Marie Bergen, Canada <bergen6@MTS.NET>  
Date: 26 March 2006

Are the words the distraction and the solfège ok? If so, I can see the issue. Now that we have started with solfège instead of words, things are becoming more clear for my children. I wish I would have known sooner. They are learning the RH of French Children's Song. I am noticing that one day they know the previous songs perfectly and the next they do not. I think solfège might solidify things for them. What do you think?

Should I go back and have them "relearn" the songs in solfège?

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Date: Sun, 26 Mar 2006 13:14:44 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Musically Gifted Children and Traditional Teachers, Cleo Brimhall

From: Cleo Brimhall, Salt Lake City, Utah <callcleo@msn.com>  
Date: 26 March 2006

I had just decided to sit back and read comments and not get into the thick of it for awhile when along came these two provocative and irresistible questions.

In reply to the two questions posed by Suzuki parent Liang Oberst in Georgia:

---The issue of musically gifted children. Dr. Suzuki teaches us that all children are musically gifted. The only difference is the speed in which they adapt to their environment. So Suzuki teachers teach all children with the same expectations of excellence and success. And of course, as you mentioned, some children complete the materials at a much earlier age than others. There are several factors playing into this: the quality of the musical environment provided by the family, the amount of practice and listening on a daily basis that the student does, the age a student begins the musical study, and the student's own ability to adapt quickly to this nurturing, musical environment. This is evident in the Piano Basics 10-Piano Concerts when right from the beginning until the very final advanced pieces which are way beyond the core literature, the 10 students play are of widely different ages. Part of the wonderful aspects of Suzuki teaching is that the teachers are expected to nurture such a feeling of cooperation and respect among the students and parents, they the difference in ages is accepted matter of fact and carries no edge of comparison or competitiveness.

---As to the question about how far can a Suzuki master teacher take them. The limit is determined by the teachers own background and ability on the instrument. My experience is that this varies considerably. We have Suzuki teachers with doctorate degrees from respected universities and conservatories and we have those that have only had some private lessons on their instruments when they were young. With an expert master teacher the student could progress in performance ability through the most difficult of piano repertoire. A quick look at the programs of the 10-piano concerts will tell you that it is possible to get not just one, but ten, pianists ready to play very advanced pieces by Liszt, Chopin, Debussy, etc. together. The ability to perform at a high level together is even greater than the ability to do so in a solo setting. The method itself has no limitation.

---As to the relationship of the Piano Basics work with teachers in the traditional field. You must first refer to the paragraph above where I said the student could progress in performance ability. I believe that the Piano Basics work in performance is superior to the majority of traditional teaching and equal to the best of the traditional world. It is based on sound natural performance techniques that are not secret, but not often considered. Dr. Kataoka often said to us that our business was to teach how to play the piano, and students could learn theory and history and those other things from books or music classes. Having come from the traditional teaching world with experience in traditional professional organizations such as the Music Teachers National Association, I know that a huge amount (probably a

majority) of time is spent in teaching theory, history, etc. The approach is reading - so the student must be taught to read first (which disengages the ear from the very beginning) and then the process is to teach Pieces not how to play the Piano. Teachers would often say "hold your wrists up" or "curve your fingers," but that would be the extent of it. Students who would find the natural way to play on their own were declared talented and do well, those who were more awkward would get no help and be declared untalented and eventually drop out of studies or be asked to discontinue. The teacher would end up with the "talented" ones to teach pieces to.

Dr. Suzuki tells us that a teacher is only as good as their worst student and it is our duty to have every student succeed. As I said previously, there is no time limit on this success factor. It is achieved in as small of steps as possible and the student is given whatever time is needed to be successful. But the method is built on success - not on drop outs and failure.

If a parent (or more importantly, the student) is headed for a professional career and/or a desire for university/conservatory music education, a good Suzuki teacher will have given them everything they need as far as piano performance ability to be successful in that endeavor. The transition from Suzuki to the next teacher should be seamless. I have often said "Suzuki method is conservatory training for 3 year olds." By this I mean that the attention we pay to the natural use of the body (which is the basis for all technique) and beautiful tone (how to hear it, recognize it and produce it) from the very beginning is what the performance study at conservatory level is usually about. A famous pianist (I think it was Emanuel Ax) once said that the problem with students entering the conservatories is that they do not know how to listen to themselves - to really hear the tone they are producing. This will certainly not be the problem with a well-trained Suzuki student.

My experience with students who have left my studio to become piano majors at universities has been very positive. They are praised for their tone, their ability to memorize and their ability to relate cooperatively within the music departments. They have had no problem with reading and easily work into their theory classes (as one student said to me just yesterday, because it is all so logical - it just makes sense), history classes (they have had a great experience playing the major composers from most musical periods), etc. One student did have a little problem because I had not given her any contemporary music to play, so she spent her Freshman year becoming acquainted with twentieth-century music. I learned from that and now make sure it does not happen again.

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Date: Sun, 26 Mar 2006 13:41:44 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA, Cleo Brimhall

From: Cleo Brimhall, Salt Lake City, Utah <callcleo@msn.com>  
Date: 26 March 2006

Here is my reply to the second question posed by Suzuki parent Liang Oberst in Georgia:

---Addressing the question about the "split" between Piano Basics and the SAA piano division. First of all, I personally do not see a "split." I do see that we have teachers working independently from each other, which is not a problem. But I also see them not communicating with each other, which bothers me personally, but may or may not be a problem. I think that is what all the SPB and SAA postings have been about.

There are many SPB teachers who are members of SAA. Among the SAA Piano registered Teacher Trainers there also are many SPB members. So, as you see, there is not a "split."

In Japan also, there are many Piano Teachers who worked diligently with Kataoka Sensei and are continuing the process that she set in motion to keep this study alive and growing. There were also many Suzuki Piano teachers who did not work with her at all.

I will put in my concept of the history from my experience and point of view. My experience began in 1976 at the International Convention in San Francisco where I first met Suzuki Sensei and Kataoka Sensei. Actually my experience in the method began in 1968 when my 5-year-old daughter began Suzuki violin lessons. This same daughter went to Matsumoto (I think in 1985) to study at the school with Dr. Suzuki in preparation to becoming a Suzuki violin teacher. Just this month I had a little "interview" with her and got her insight on exactly how the training in violin was done at the school and what differences, if any, were given to the Japanese kenkyusei [research students] and the foreign kenkyusei.

She told me that the study with Dr. Suzuki (she was in Japan for two years) was a three-hour-group class daily on tone, tone, tone, tone. They had a private lesson with Dr. Suzuki weekly (which was a class where all the students for

the day went and had their lessons individually in front of each other) and a Monday Concert weekly. They also took other classes such as Japanese calligraphy, ikibana [art of flower arranging], opera class with Takahashi Sensei, etc.

In the tone class, Dr. Suzuki would come with a new idea on how to make a more perfect tone, and they would be assigned to study it. After about a week, it would be decided whether or not it "worked" and would either be incorporated or discarded. They were the research time, in effect. Then, once a month, the violin teachers in Japan would come to Matsumoto for a session with Dr. Suzuki. He would pass on to the teachers the results of the research. This would be an all-day session. I asked incredibly if this were All the violin teachers in Japan (knowing the size of the room) and she said "Oh, no. It was the teachers who were Serious and Dedicated to the concept of teaching." In other words, they were the very best teachers of the method. She said there were just as many differences of opinion in instrument technique among the violin teachers as there appears to be among the piano teachers. But both she and I believe in Dr. Suzuki's basic premise that Tone is the heart of the instruction. His school is called Talent Education Research Institute (TERI). For a short period of time the word Research got dropped, but it is back now. And the research question is how to produce the most beautiful tone - right from the heart and soul.

She also gave me a new concept of Monday concert. She said that Dr. Suzuki would hear the students play, week after week. And when He decided they had "got it," he would approach them and tell them to prepare their graduation concert. She believed he did that for all instruments, but she was not sure. In other words, it would be Dr. Suzuki and not Dr. Kataoka who accepted the pianists for graduation. I am sure that one of our Piano Graduates could clarify that.

As to the question about the differences in requirements for Japanese and foreign kenkyusei, she said the only difference is that it was sort of an unwritten rule that the foreign kenkyusei would complete their studied in two or three years (due to the difficulties of spending that amount of time in Japan). But she knew of a foreign kenkyusei who has been at the school for seven years and was still studying.

What has this got to do with the question of differences? First, we know that Kataoka Sensei went to Matsumoto as an accompanist in the school - that she observed Suzuki Sensei in his teaching for years - that as an intelligent and thoughtful person, she considered the implications of this method or approach to the instrument for piano study - that Suzuki Sensei asked her, along with, I believe, two other pianists, to work on the piano adaptation of the method. As my daughter said - No One teaches at the school in the main building unless Suzuki Sensei had complete confidence and approval of them. Kataoka Sensei was the only Piano Teacher working in that building. All through their lives, they had the best relationship. Suzuki Sensei would often suggest things to Kataoka Sensei. He was well aware of her work and her progress in her own research. It was Suzuki who suggested the 10-Piano concerts. Kataoka told us that at first she was very skeptical. It was such an effort to arrange for the instruments, then to set up the classes. She wasn't convinced that it would even work - that the piano students would even be able to play together. She began with 5 pianos (I have to chuckle - strong willed - Suzuki asked for 10 - she did 5 - compromise). She told us she was very surprised at the results. Most importantly, the impact on motivation that the students felt was worth the entire effort. She then took on the project with her usual great determination. It became the 10-piano concert (which she later said was much easier than 5) and she began to build the quality of the experience for the children. Later it took on an International aspect as teachers from around the world would travel to Matsumoto to experience the preparation and presentation of the concert. They began asking to bring their own students. Next, the teachers in Sacramento had the vision to bring this experience to the United States. This was after years of training at the Matsumoto venue. Kataoka Sensei loved the idea of the international experience for the students. It is worth all of the expense of money, time, and energy on the part of the teachers and parents. This is a prime example of Suzuki Sensei's influence and direction over the Piano Program.

In Kataoka's own work, she has followed the model of Suzuki's group class - we work on tone, tone, tone. Every lesson she gave to a student or to a teacher would come back to the issue of tone. She began calling this study of tone the basic or the Basics. She talked about the Basics for years, but it was a vague and general term. Then at the International Suzuki Conference in Berlin in 1987, in her session she said "The Basics are:" Every teacher scrambled for pencil and paper! "natural use of the body, beat, rhythm, sing, legato/staccato, forte/piano."

I believe that anyone who has watched her teach over the years will agree that these are the very issues (and the only issues) that she addresses in her lessons. It all has to do with tone. I believe that in this way she is the true follower of Suzuki Sensei's method. She belongs to that group of Serious and Dedicated teachers who are following his vision.

I also perceive that there are many Suzuki Piano teachers in both America and Japan (and all over the world) who are working with the Suzuki Method in a more general way.

In the new course entitled "Every Child Can," sponsored by SAA and required before any further training in the SAA Units can be taken, the following statement is made under the heading of Tone:

"The Suzuki method does not subscribe to any certain school of technique, but constantly strives to refine the technique to produce the finest possible tone."

Therefore, with this definition, Piano Basics is right on track. This is our main purpose for existence - refining the technique to produce the finest possible tone.

But every Suzuki teacher, on any instrument, will go about this in whatever way their conscience or their instincts or their experience directs them. Some pianists have opted to follow Kataoka Sensei's work and continue the research that she started. In earlier years, many pianists would complain about her work saying that one year she would tell us one thing and the next year it would be changed. I propose that they did not understand the true nature of research (as described in the description of the violin school above - new ideas, does it work? - incorporate or discard - refine, refine, refine - step by step)

When I was in Japan for only one month, I noticed that we would watch Dr. Kataoka teach students every day - teach tone, tone, tone. We would have our own lessons once a week - tone, tone, tone. And that one day teachers came from far and near - they met with Kataoka in her office. No one else was admitted. I assume this was the time that she (like Dr. Suzuki) gave instructions to those teachers who were Serious and Dedicated about the research that had been done during the past month, and discussed any new ideas and checked their tone, tone, tone. That is only an assumption, but it fits the model of Dr. Suzuki's schedule.

I might add that personally I am thankful for my membership in Piano Basics Research and the opportunity it has given me to study, to share, to improve myself and my students, to become friends with so many serious and dedicated teachers of Suzuki piano that are studying in a way that absolutely makes sense to me and in which I can see amazing and beautiful results for the students.

I am also personally thankful for my membership in SAA, the opportunities that it has afforded me, the friendships and acquaintances with serious and dedicated teachers on all instruments and the direct contact with Suzuki values and principles.

I apologize for the length of this answer - but Liang did ask for as many technical details as possible. And once again, let me say that all of these comments only reflect my personal experience and my personal reaction to the situations I perceive. In other words, "viewing it from my point of view."

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Date: Sun, 26 Mar 2006 14:06:07 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Reading Music, Hava Rogot

From: Hava Rogot, Bethesda, Maryland <havarogot@juno.com>  
Date: 26 March 2006

In response to Carol Wunderle's question:

Right, words should not go with the music. The typical child is learning its mother tongue at the same time, and combining that with music lyrics can be very confusing for the child. La la la is better than words. There was once a huge book of words to all Book One pieces, including the left hand! Nonsense. Adults find time to amuse themselves when they would do better to work on their tone control. These are the same folks who find Book 1 boring because they do not understand what it is all about. Embedded in those simple pieces are groups of notes that are like basic words in the native language. These are words that will be used over and over forever--analogous to And, The, Yes, etc. Please think closely about how a child learns to talk.

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Date: Sun, 26 Mar 2006 14:47:10 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Reading Music, Cleo Brimhall

From: Cleo Brimhall, Salt Lake City, Utah <callcleo@msn.com>  
Date: 26 March 2006

In response to Carol Wunderle recalling a workshop around 1983 at which Kataoka Sensei instructed teachers not to have students sing words to the songs as a way to learn the notes, and saying it distracted them from hearing and memorizing the pitches:

I remember that also.

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Date: Sun, 26 Mar 2006 14:56:16 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Musically Gifted Children and Traditional Teachers, Cleo Brimhall

From: Cleo Brimhall, Salt Lake City, Utah <callcleo@msn.com>  
Date: 26 March 2006

One more comment on Liang's question about Suzuki and going on to traditional or advanced or beyond Suzuki. I had a master's degree in music from a respected university - and I knew a lot about music in general - music theory, music history, etc. - and I played piano fairly well (but never to my own satisfaction) performing and accompanying at school and in the community - I had studied with I think good traditional teachers, But I did not learn anything about playing the piano until I began my studies with Kataoka Sensei. I had learned lots of pieces and teachers would always tell me what was wrong (uneven scale, etc.) but Never how to correct myself or what to do. I was taught technique for technique's sake and never taught tone. Kataoka Sensei revolutionized my way of thinking and of teaching. I feel I am being of greater service to my students now than I ever was as a traditional teacher before I came in contact with Kataoka Sensei. And I really consider myself as having been a pretty good traditional teacher. It is just an entirely different ball game.

I also had one student quit in about 7th grade saying she was tired of the Suzuki pieces and wanted to go to a teacher who would work a lot on reading (not that I wasn't teaching reading). She came back in 2 years and is now a senior in High School and playing well. She said, "Sure my teacher was teaching me reading but she wasn't teaching me how to Play and it was driving me crazy."

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Date: Sun, 26 Mar 2006 18:53:30 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone, Cleo Ann Brimhall

From: Cleo Ann Brimhall, Salt Lake City, Utah <callcleo@msn.com>  
Date: 26 March 2006

In response to Lisa Marie Bergen's concern that "one day they know the previous songs perfectly and the next day they do not."

Not to worry about one day and the next day. It is normal for things to come and go and come and go. It is a process - not just once through and you've got it. The listening must continue after pieces are learned. The solfege must continue after pieces are learned. Don't worry too much about the pieces. Just make sure the tone is beautiful. The pieces will eventually take care of themselves. Enjoy the process. Also our perception of what the child knows or does not know is not always accurate.

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Date: Sun, 26 Mar 2006 19:05:23 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone, Lisa Marie Bergen

From: Lisa Marie Bergen, Canada <callcleo@msn.com>  
Date: 26 March 2006

I am interested to hear more from Cleo Brimhall and other teachers about Tone. Could you please give me some examples on how to teach good tone?

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Date: Sun, 26 Mar 2006 19:08:51 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>



Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone, Lisa Marie Bergen

From: Lisa Marie Bergen, Canada <bergen6@MTS.NET>  
Date: 26 March 2006

To Liang Oberst:

I would love to hear more about how your children are learning so easily. Could you give me some examples as to how they began playing by listening?

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Date: Sun, 26 Mar 2006 19:12:55 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki-L Posting Correction, Kenneth Wilburn

From: Kenneth Wilburn, Greenville, North Carolina <wilburnk@ecu.edu>  
Date: 26 March 2006

Apologies to all for distributing Lisa Bergen's posting moments ago with Cleo Brimhall's return email address next to Lisa's name.

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Date: Sun, 26 Mar 2006 19:16:59 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Reading Music, Carol Wunderle

From: Carol Wunderle, San José, Costa Rica <carol@pianopathway.com>  
Date: 26 March 2006

My thanks to all of you who clarified the dilemma of singing words with the pieces in Book 1 to learn the notes or not. I feel the students need to concentrate fully on learning the pitches and listening to the tone without the added learning of the words.

Please include my note to the editor: Apology accepted on the name, but it isn't necessary. You are doing a terrific job, and I deeply appreciate it. This is a priceless e-mail list for which I will always be grateful.

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Date: Sun, 26 Mar 2006 19:22:16 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: 10-Piano Concert Videos, Lisa Marie Bergen

From: Lisa Marie Bergen, Canada <bergen6@MTS.NET>  
Date: 26 March 2006

Where do I find the 10-piano concerts in Japan on DVDs to purchase?

---Editor's Note: Try [http://www.discographyonline.com/pbf\\_education.html](http://www.discographyonline.com/pbf_education.html)

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Date: Sun, 26 Mar 2006 19:26:40 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Book 5 Haydn Sonata, Carole Mayers

From: Carole Mayers, King of Prussia, Pennsylvania <mspp@comcast.net>  
Date: 26 March 2006

I have spent many hours searching for a good recording of the Book 5 Haydn Sonata. I even sent for a Richter CD from Arkiv Music (where there does not seem to be a way to listen first), but they mistakenly listed it as Sonata No. 48, Hob. XVI: 35 and it turned out to be Hob. XVI: 48. So, I now have found a complete boxed set of sonatas by John McCabe on both Borders and Barnes and Noble online, but it is \$86 plus tax. What I have heard I like better than the Hellwig recording I own, but wondered what every one else uses.

The recommended CD on the PBF discography is no longer available.

Any recommendations?

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Date: Mon, 27 Mar 2006 10:59:48 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Book 5 Haydn Sonata, Cleo Ann Brimhall

From: Cleo Ann Brimhall, Salt Lake City, Utah <callcleo@msn.com>  
Date: 27 March 2006

I have a Lili Kraus recording on my computer that I like but I can't find the original and can't remember where it came from. I think it was an Educo tape. I also have a Walter Olbertz recording on Berlin Classics - but it is really fast. It is a 2 CD package entitled Joseph Haydn - The Piano Sonatas - Vol. II.

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Date: Mon, 27 Mar 2006 12:36:52 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Book 5 Haydn Sonata, Hava Rogot

From: Hava Rogot, Bethesda, Maryland <havarogot@juno.com>  
Date: 27 March 2006

Ax should have the Haydn soon. He has nearly all the rest of the set. You can wait or you can record your own. Hellwig is not a good one. There are other things which are not easily found in the repertory. Too bad Sensei did not go on recording. She at one time had a set of records for the repertory that were excellent. I still use those, but they were taken out of circulation by Dr. Suzuki when the Hellwigs were made.

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Date: Tue, 28 Mar 2006 05:28:30 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Reading Music, Melissa Thieme

From: Melissa Thieme, Eugene, Oregon <thiemesong@msn.com>  
Date: 26 March 2006

Just to be clear, when I responded to Lisa Bergen's question as to whether words or solfege should be sung when learning the pieces, yes, I said, I do feel solfege is most important. And I never, ever said children should be forced to learn words in order for them to learn their Book 1 pieces.

It is true, never ever do you force a child to learn lyrics to the pieces, in order for them to hear pitches, that would be quite distracting, unnatural and ridiculous! And I certainly did not mean this.

But my goodness, let's not get hung up over this. As a matter of fact if Dr. Kataoka did say this, that no words are to be sung, I happen to disagree! If a parent wants to show their natural enthusiasm and love for the music that their children are learning, then I feel nothing is wrong with the parents and children, naturally making up words to their pieces and singing them around the house. It may be just the title of the piece, perhaps not the whole entire piece. Or for "Honeybee," it might be the whole piece, maybe not--what ever comes naturally. What in the world can be wrong with this? I have never seen it distract a child from learning to play \_Book 1\_, when done so in this manner. As a matter of

fact, why do you think children pick up "London Bridge" and "Mary had a Little Lamb" so easily? Did you ever think that perhaps they've heard it be sung to them before? Using, yes, words! My personal feeling here!

I love to sing and if you can sing with good tone, then a child will play with good tone. And if it is fun to hum, whistle, sing the pieces, and yes, perhaps using words, I feel this will only help instill the piece and love of music into the child's being.

Just a side note: I have heard stupid, junky lyrics made up that don't do the music justice; but words that are made up through the love of children and nature can be quite beautiful.

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Date: Tue, 28 Mar 2006 05:37:42 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA, Leah Brammer and Robin Blankenship

From: Leah Brammer, Atlanta, Georgia <lbrammer@mindspring.com>  
Robin Blankenship, Marietta, Georgia <RBlan545@aol.com>  
<http://www.atlantasuzukipiano.org/>  
Date: 28 March 2006

In response to Liang Oberst:

Thank you so much for your questions.

The Piano Basics Foundation supports the way of teaching as taught by Dr. Kataoka at the Talent Education Research Institute in Matsumoto, Japan. Dr. Kataoka is one of the founding members of the Suzuki Piano method and worked closely with Dr. Suzuki for many years. The Atlanta Suzuki Piano Association as a part of our mission also supports the Piano Basics movement.

Piano Basics is founded on the principle that the basics of playing piano such as playing with a beautiful tone, legato melody, rhythmic accuracy, are the same in the "Twinkles" and \_Book One\_ as they are in the most advanced pieces. These basics are taught through sound first, with attention on how to use the body naturally to produce that sound. By teaching the basics very thoroughly, students will develop the skills to play advanced pieces very well.

So, Piano Basics emphasizes the teaching of skills rather than just advancing in pieces. So, Piano Basics teachers teach the same fundamentals in all levels of playing.

The Atlanta Area Suzuki Piano Association's student graduation program consists of ten levels, based on a model used by the Talent Education Institute in Matsumoto, Japan. Level One through Seven roughly correspond to the levels of Books 1 - 7 of the Suzuki Repertoire. Level Ten is a piano concerto performed with an orchestra.

On June 17, 2006 we will hold our 19th Graduation Concert with students at all levels, including a level Ten graduate performing a Mozart Concerto with Orchestra. The program has inspired many students and parents to aspire to an advanced level. We are hopeful that you can attend this concert.

Concerning your second question, many students who have studied piano basics have gone on to major conservatories for piano study. It may be that professors in college will ask students to try different ways of playing but this is not a problem at all. With a solid foundation, these students can easily adapt.

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Date: Tue, 28 Mar 2006 08:55:42 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone, Hava Rogot

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>  
Date: 28 March 2006

In reply to Lisa Bergen:

Constant review is what you have been missing. If the kids play everything every day, they will not lose an old piece. They will, however, forget parts of a piece until it has been mastered, which is a long way off. You can always ask for better tone and so forth at each playing. This is called polishing. My approach to graduation is to have the student play a whole book, which enables the student to show off how well pieces can be played to his/her friends. This is indeed an Event!

"French Children's Song" used to be a stopping point where students often got confused, took a long time to learn to understand it, and then get it straight. Not to worry--your kids will be there eventually. The same will be true of J.N. Hummel's "Ecoissaise" at the start of \_Book 2\_. I worked on it for 3 years with Kataoka Sensei before she thought it was even passable, and then she used it to show me that I could not play it without heavy concentration, as it was not "natural;" that is, I could not talk and play it at the same time. At that time I also realized I could not play "Twinkles" and talk at the same time. I went back to work, of course, on that awful left hand! Hummel was a nasty person! I expect students to conquer "Ecoissaise" only by the time they have finished \_Book 2\_.

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Date: Tue, 28 Mar 2006 14:40:01 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Reading Music, Cathy Hargrave

From: Cathy Hargrave, Rowlett, Texas <CWHargrave@AOL.COM>  
Date: 28 March 2006

I wanted to clarify a little more about the discussion of Kataoka Sensei's statements concerning the use of words in teaching.

Back then, teachers, on the whole, did not understand how much the students should be hearing the recordings. Many were still using words like "Mississippi Hot Dog", "Bounce Roll Bounce", "Run Mommy, Run Daddy", etc. in order to teach "Twinkle Variation" rhythms. They were using words as a crutch to help the students memorize notes and rhythms rather than teach the parents to play the recordings many hours each day. (By the way, those words do not fit the "Twinkle" rhythm. You have to know how the rhythm goes and make the words fit so they have no purpose at all.) In 1983, that was probably one of the first times Kataoka Sensei directly told teachers to stop using those types of words to teach rhythms in the \_Book 1\_ songs and/or help memorize. She said to get the parents to play the recordings more. The point about words to songs is that children should not rely on words when they are experiencing difficulty learning a new piece initially or cannot hear/play a rhythm correctly. This shows they need to hear the recording more.

She did not say to never sing words to pieces or not to use solfege with pieces. As a matter of fact, in one of my lessons on "London Bridge," she was trying to get me to have the appropriate feeling rather than a "studied, analytical, thinking" approach we adults have when learning to demonstrate Basic Skills for our students. She sang "London Bridge" several times and told me to get that same child-like feeling into my playing rather than think too much about it. She also used solfege at times with students when playing ornaments. For example, she would tell them to sometimes sing, with solfege syllables, the turns in the Haydn "Sonata" (Vol. 5) in order to hear and play each note clearly. She also talked about how singing helped us all with letting our music "breathe." In reading assignments, she often sang (Solfege, Fixed Do) while the student played and told the mothers to sing at home so students would breathe between phrases as naturally as singers do.

Let's think about her teaching principles. Don't be too literal with her ideas and throw common sense to the wind.

Also: Someday, we should learn about the difference between Sol-Fa and Solfege and who really uses Fixed Do and Movable Do. I've read about this a lot but can't get into it now. Someday! I haven't decided yet whether it will be part of my lecture at the SAA Conference since I only have 50 minutes. It's an article in my head that I will someday write down for our newsletter or \_SAA Journal\_.

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Date: Wed, 29 Mar 2006 16:50:31 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB and SAA, Vicki Merley

From: Vicki Merley, Albuquerque, New Mexico <vickigrand@comcast.net>  
Date: 29 March 2006

I just wanted to say 'Bravo' to the Atlanta group for reiterating the following about Piano Basics, and for the Graduation Concert in June. Congratulations on the hard work you have been doing there.

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"These basics are taught through sound first, with attention on how to use the body naturally to produce that sound. By teaching the basics very thoroughly, students will develop the skills to play advanced pieces very well.

So, Piano Basics emphasizes the teaching of skills rather than just advancing in pieces. So, Piano Basics teachers teach the same fundamentals in all levels of playing."

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I have several transfer students now from another Suzuki teacher in town, and I am finding that it's easier to say these same things to the parents. One mother told me that she was so tired of her son playing the same song for the recitals. He had played "Short Story" at Christmas, and I have been using it as a study piece for him. He has not focused on mastering the techniques; they just worked on 'playing' the pieces, then went on to the next piece. I took the opportunity to say that the pieces in the Suzuki Repertoire were not just to be played. They are study pieces, we use them to learn how to play, how to produce beautiful tone, how to do voicing of the parts played by each hand and many other things. I would be amiss and a bad teacher if I allowed a student to just gloss over a piece that they have not mastered, just because they were 'bored' with playing it for a long time. It gets easier to say things that are not popular when one is convinced in the rightness of a program, or course of study.

I guess that age and experience bring some wisdom, but that is not always guaranteed! I am all for life-long learning, and Suzuki piano teaching does that for me.

You are never too old to play "Twinkles" with good tone, and good position, or to yearn for that, and you are also never too old to 'start over' building a piano studio in a new location. It's a humbling thing! And it will keep you young. I'm up to 18 students now, so I'm celebrating.

Happy Spring to all!

=====  
Date: Wed, 29 Mar 2006 17:00:53 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book 1 Alone, Liang Oberst

From: Liang Oberst, Marietta, Georgia <toberst@netzero.net>  
Date: 29 March 2006

In response to Lisa Marie Bergen regarding home-schooling children on music:

Lisa, here is a brief description of my experiences with my kids. I don't know if it will be of help to you since they do not necessarily belong to the typical Suzuki student group. My older child is an excellent sight-reader, whose reading ability is largely self-taught (with some initial help from her first teacher). Since reading music was never a burden to her, she read all of her repertoire from the very beginning. She did memorize all her pieces subsequently, and she usually learned a particular piece before going to see her teacher. Her teacher then worked with her on producing excellent tone, and perfecting little details. I was not involved at all in the technical aspects of my older child's piano playing. I was formerly in professional sports and later studied history. I could not read any music at the time. My contribution to her was to train her to develop self-motivation, discipline, and proper time management. I helped her to write her daily and weekly practice routine, which is usually an elaboration of her teacher's weekly assignment sheet. She loved to have me as an audience. Of course, I remembered to play the Suzuki CDs for the children.

When I started home-schooling my younger child, I was learning to read music and play the piano on the job. The situation was kind of like the blind leading the blind in the beginning (I routinely asked my older child to be my technical consultant). However, I do believe that parents have the prerogative of being allowed to make mistakes with their own children and do things by trial and error. I thought of the time we spent at the piano as enjoying each other and establishing communication. I didn't worry too much about following a particular method. Because my younger child did not want to read music at all, the Suzuki Method suited her just fine in the beginning. I can remember showing her how to play a song in \_Book One\_ measure by measure shortly after I had learned it. She had been listening to her sister practice and the Suzuki CDs for some time by then, so she didn't have too much trouble picking

up the songs. Although she learned Solfege in her public school in singing and was familiar with the "Do-rei-mi" song from the movie "Sound of Music," she was very uncomfortable about using it in playing piano. So I didn't try it. However, I could tell that the concept was in her head by the way she searched for the proper intervals on the piano while learning a melody.

One thing I spent a lot of time on was to watch my younger child play the "Twinkles" diligently every day. I wanted her to get the posture and hand position right from the beginning. She was playing with a slightly low wrist and appeared to be tense at times. I would put my hand under her wrists every two minutes or so to remind her to raise her wrists. This went on for a few weeks. One day I set down with her to show her anatomic illustrations of the hand from the \_DK Home Medical Guide\_. We read about the physiology of the hands and about carpal tunnel syndrome. I asked her to feel and find the most natural way to interact with the keys and warned her that tension in her hands not only affects the tone, but left her susceptible to injuries. I didn't know whether she absorbed any of that scientific information, but a few days later she suddenly looked quite relaxed in practice, and I never had to put my hand under her wrists again.

The most important part of home-schooling music is to help the children develop practice routines and make sure that their practice time slot is guaranteed (not affected by other family events). In the beginning, both of my kids had a hard time understanding the need to review and maintain the songs they had learned. They just wanted to move on to new things. That was when I started to help them write "Routine of the Week". For example, my younger child's current week's routine looks like this (It is to be used in conjunction with her teacher's weekly assignment sheet, which indicates what to practice, but not specifics such as which song to review on what day):

Practice Daily "Twinkles" (for finger exercise) C sharp minor natural, harmonic, and melodic two octave scales (learn, practice and memorize); Beethoven "Sonatina in G," learn the last three lines of "Romance," work on polishing the rest; sight reading piece, page 16.

Reviews: I divide the songs in \_Book Two\_ that she already learned into two groups, and have her practice one group each day, and the other the next day, so that the two groups are in rotation and each group is practiced every other day. Sometimes I give her more specific details such as "play selected songs along with CD, left hand, right hand, then hands together."

Others: Theory Unit 4.

It takes her about one hour to go through the practice, and she does her theory on weekends.

If you are going to continue teaching alone, make sure you do enough homework and practice all the songs you will be teaching so that you can be a good performer for your children. I read Dr. Suzuki's and Dr. Kataoka's books, and most of Kataoka Sensei's articles posted on the Piano Basics web site. I also studied instructional videos by traditional teachers I checked out from our local public library. One of the videos (I can not recall the title) had a section of quotations from famous pianists. The great Joseph Hoffman was quoted to say that his basic technique was "to wipe the keys," which kind of reminded me of the similarity in playing the Suzuki "Twinkles." I studied videos of famous pianists, particularly their hand motions (you can find a bunch of DVDs on amazon.com. My favorite is the DVD of Martha Argerich's 1977 performance at the studios of the Canadian Broadcasting Corporation. The sound quality was not great, but the camera positions were very good, constantly showing her hands). I also learned from observing my older child's lessons, which I didn't start until halfway of her first year (my husband was in the lessons in the beginning).

Hope this will help.

=====  
Date: Wed, 29 Mar 2006 17:47:48 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Parent Teaching Book One Alone, David Williams

From: David Williams, Germany <suzuki1david@AOL.COM>  
Date: 29 March 2006

In response to Lisa Bergen's query about tone:

The obvious point of teaching "Twinkles" is to transfer that tonalization to the Suzuki literature. What has been called the Matsumoto Sound is clear and bell like, a well executed use of fingers and an ear concentrated on the line and sensitivity to voicing. Remember Kataoka Sensei's story about accompanying or observing one of Dr. Suzuki's

students? Suzuki Sensei spent the whole lesson on just the beginning note of the composition. She commented she couldn't wait to see what Suzuki would do the following week! This gives me a good idea about listening to the student and our abilities as teachers to demonstrate. Why let a student thump through a piece with poor tone quality? Even a few notes in the piece done with "Twinkle A" rhythm will help them focus the tone so that it projects. My 2 cents worth :)

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Date: Thu, 30 Mar 2006 09:56:26 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Reading Music, Hava Rogot

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>  
Date: 30 March 2006

Cathy, do write it up. The solfeg discussion here is confusing and should be straightened out. I know what I do and mean and what Kataoka Sensei told me to do, but the rest of the teachers and parents may need more assistance.

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Date: Mon, 3 Apr 2006 04:16:07 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Application Deadline: U. of L. Suzuki Piano Institute, 3 April  
2006

From: Bruce Boiney, Louisville, Kentucky <boiney@suzukipiano.com>  
Date: 31 March 2006

The deadline to apply for the University of Louisville Suzuki Piano Institute is nearly here: Monday, April 3. Teachers may apply after that deadline for a small additional fee, but student applications will close on that date. Enrollment has been very good for both teachers and students, so we look forward to a great week of research together.

The dates of the Institute are June 4-9, 2006. For complete information, please visit the web site:

[www.louisville.edu/music/suzukipiano](http://www.louisville.edu/music/suzukipiano)

If you would like to attend, please apply on-line and then send your check. It is not necessary to express mail the payment; as long as it is mailed by the deadline, that is sufficient. Teachers who apply by the deadline are guaranteed to have at least one student (or family) be able to attend, provided the student applies by the deadline as well.

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Date: Mon, 3 Apr 2006 04:29:22 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Book 5 Haydn Sonata, Anne Bowman

From: Anne Bowman, Plano, Texas <AnneMBowman@AOL.COM>  
Date: 3 April 2006

The Lili Kraus recording is an Educo tape. Dr. Kataoka liked it. She also liked the Lili Kraus recording of Beethoven's Sonata Opus 49 #2. There are a few note errors, but she told me that the children are able to naturally discern that the tone and spirit of the recording is superior and to be emulated.

The Ingrid Haebler recording of Haydn's Sonata in \_Book 5\_ on a fortepiano was suggested by her as a good one too. I always include the Haebler and Kraus in the listening my students do.

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Date: Mon, 3 Apr 2006 04:37:44 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki Pedagogy on DVD, Lisa Marie Bergen

From: Lisa Marie Bergen, Canada <bergen6@MTS.NET>  
Date: 3 April 2006

I am placing an order from Amazon this week and would like to know of a DVD that would best suit my young children (ages 9,7,4,1). How about the ones on the discography?

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Date: Tue, 4 Apr 2006 08:23:04 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Hilda Meltzer, Mei Ihara

From: Mei Ihara <iharam@EARTHLINK.NET>  
Date: 4 April 2006

To Piano Basics Teachers:

If you have attended Piano Basics workshops the past sixteen years or more in Sacramento, you probably met a teacher named Hilda Meltzer. She attended the workshop faithfully until she could not travel on her own. I believe she is the oldest Piano Basics teacher among all of us, reaching 93 this year.

I received a phone call from one of her sons last Saturday morning, and he told me that his mother had had a stroke recently during her students' recital. She was in the hospital for a while and now is in a home recovering in Palm Desert close to one of her sons.

He told me that she is longing to hear from us. I had a chance to talk to her on the phone Saturday afternoon. She was pretty alert and remembered some of your names. She remembers me, and was so happy to hear my voice. If any of you know this teacher, please give her a call or an email to cheer her up. Her family will read the email to her.

Phone: 760-776-6811 or 661-273-0520  
Email: [pmeltzer@joimail.com](mailto:pmeltzer@joimail.com)

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Date: Tue, 4 Apr 2006 11:47:58 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Hilda Meltzer, Preston Meltzer

From: Preston Meltzer, California <pmeltzer@joimail.com>  
Date: 4 April 2006

I want to thank you, Mei Ihara, for your posting to Suzuki-L about Hilda Meltzer. Hopefully, that will get a response from teachers. It is nice to know that there are some people who still care. Please continue to encourage your fellow Suzuki Piano teachers to contact her via my email address or telephone: 760-776-6811 or 661-273-0520.

Maybe a group can go and play for her or send her a tape of some Suzuki meetings or recitals sometime in the near future. Please continue to call her when you have some time. My mother is especially grateful since you are a very busy person. Thanks again.

---

Date: Tue, 4 Apr 2006 15:29:21 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Hilda Meltzer, Cleo Ann Brimhall

From: Cleo Ann Brimhall, Salt Lake City <callcleo@msn.com>  
Date: 4 April 2006

Thank you, Mei, for letting us know about Hilda. I often think of her. I remember her with great fondness and respect. I am so glad to know how to get in touch with her.



=====  
Date: Thu, 6 Apr 2006 09:31:10 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Reading Music, Melissa Thieme

From: Melissa Thieme, Eugene, Oregon <thiemesong@msn.com>  
Date: 6 April 2006

In response to Cathy Hargrave's comments on solfege last week:

I am looking forward to your article on solfege. Can you give us a little hint as to what Sol-Fa is? I know what Fixed and Moveable Do are, but never heard of Sol-Fa.

When I teach, I use Fixed Do. Now that I have more advanced students (teenagers), I have introduced and discussed the Moveable Do system. It is great for practicing transposition.

=====  
Date: Sun, 9 Apr 2006 10:04:04 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: Arietta in Book 2, Cathy Hargrave

From: Cathy Hargrave <CWHargrave@AOL.COM>  
Date: 7 April 2006

Does anyone have any reliable information about where Arietta in \_Book 2\_ actually came from? Did Wolfgang actually write it or did Leopold? Is it a part of a compilation and is there any Kochel number to be found?

=====  
Date: Sun, 9 Apr 2006 10:36:51 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Arietta, Book 2, Anne Bowman

From: Anne Bowman, Plano, Texas <AnneMBowman@AOL.COM>  
Date: 9 April 2006

In November 1990, Karen Hagberg heard me ask Kataoka Sensei 2 or 3 times about the source of Arietta. Sensei changed the subject each time and Karen kindly and discreetly signaled me to stop being persistent in asking. My question was never answered.

I've never found Arietta or anything similar in print. I too would really like the answer to this mystery.

=====  
Date: Mon, 10 Apr 2006 01:29:11 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Arietta, Book 2, Hava Rogot and Pam Smith

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>  
Date: 10 April 2006

My guess is that this is an excerpt from an opera. Sensei suggested we play it like that, but I do not recall when.

=====  
From: Pam Smith, Atlanta, Georgia, <pamela\_n\_smith@BELLSOUTH.NET>  
Date: 10 April 2006

Sorry, I don't know.

---

Date: Mon, 10 Apr 2006 08:41:37 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Lisa Kenney

From: Lisa Kenney, Louisville, Kentucky <brinababy87@yahoo.com>  
Date: 10 April 2006

I just would like to wish good luck to those going to Matsumoto, Japan for the 10-Piano Concert. I hope you have a safe, educational, and inspiring trip!

---

Date: Mon, 10 Apr 2006 12:23:02 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Reading Music, Reading Music, Sol-Fa and Solfege, Malinda Rawls

From: Malinda Rawls, Louisville, Kentucky <malindarawls@hotmail.com>  
Date: 10 April 2006

For those who can't wait for Cathy Hargraves's article on Solfege, click on:

<http://www.google.com/search?q=3DSol-Fa+and+Solfege&sourceid=3Dmozilla-se=arc&start=3D0&start=3D0&ie=3Dutf-8&oe=3Dutf-8>

and then click the first listing in Google, for the Wikipedia encyclopedia, or go directly to it:

<http://en.wikipedia.org/wiki/Solfege>

There is a fairly long explanation, including a chart of the various syllables for minors and augmented. The other articles in Google may be of interest if you have the time away from practicing and teaching!

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Date: Mon, 10 Apr 2006 13:53:43 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Christine Albro

From: Christine Albro, Cary, North Carolina <calbro@mindspring.com>  
Date: 10 April 2006

Thanks, Lisa. You played in 2000, the last time I went.

---

Date: Wed, 12 Apr 2006 08:46:16 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Cathy Hargrave

From: Cathy Hargrave, Rowlett, Texas <CWHargrave@aol.com>  
Date: 11 April 2006

Everyone who is going to Matsumoto needs to remember to keep all of us informed. I want to see lots of your impressions and experiences in our next newsletter. OK? Have a good and safe trip.

---

Date: Wed, 12 Apr 2006 13:27:30 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Seizo Azuma Performance Correction

From: Aleli Tibay, Laguna Niguel, California <alelitibay@cox.net>  
Date: 12 April 2006

Please note the changes of date and venue for Seizo Azuma's performance announced in the latest \_Piano Basics Newsletter\_: Clubhouse 3 Theater on Calle Aragon, Laguna Woods, California, June 25, Sunday at 7:00 p.m.

Time flies. It's been 6 years since Seizo Azuma last performed here on June 27, 2000. Tickets are reasonably priced at \$15. Another announcement will be made for ticket purchasing information next month. The event is sponsored by the Suzuki Music Association of California - Orange County Branch.

=====  
Date: Thu, 13 Apr 2006 08:38:27 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Teacher Query: Baltimore, Maryland, Raquel Moreno

From: Raquel Moreno, Brattleboro, Vermont <eli@SURFGLOBAL.NET>  
Date: 14 April 2006

One of my students is moving to Baltimore, Maryland during the summer. I am wondering if any of you know a teacher there.

Thank you for your help.

=====  
Date: Thu, 13 Apr 2006 08:48:47 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Sacramento Suzuki Piano Basics Teacher Workshop, 7 - 11 August  
2006, Karen Hagberg

From: Karen Hagberg, Rochester, New York <hagberg-drake@juno.com>  
Date: 13 April 2006

SACRAMENTO SUZUKI PIANO BASICS  
TEACHER WORKSHOP  
August 7-11, 2006

All Suzuki Piano Basics Teachers who have studied with Dr. Haruko Kataoka in the past know that she conducted workshops in Sacramento for many years. We would like to continue the tradition. Teachers from Matsumoto who have studied directly with Kataoka Sensei are willing to work with us. (The teachers coming from Matsumoto are: Mrs. Keiko Ogiwara, Ms. Keiko Kawamura and Ms. Hisayo Kubota) We will research together and learn from each other. Nothing is worse than being isolated. This is an opportunity to have a lesson with a teacher from Japan or an American teacher of your choice.

TEACHERS: All teachers old and new to Suzuki Piano Basics are welcome to attend the workshop. It was Dr. Kataoka's hope that teachers work together in "research groups" to study the basics. During this workshop we will all be able to watch a teacher choose a specific point and develop it. There will only be one teacher teaching at a time, so all participants will be able to observe the same teaching. Dr. Kataoka did this at every workshop. We plan to set aside some time to have some discussions about teaching. It is very important for all the teachers to attend all the sessions so that our discussions can be meaningful.

Teachers bringing students are required to have a lesson (with a teacher of your choice) and must also attend all five days of the workshop. Please consider bringing students at any level, as we would like to have all books of the Suzuki repertoire and beyond represented at lessons.

STUDENTS: We will accept student applications for lessons and videotaped auditions for the Friendship Concert. Students and parents are welcome to observe lessons of other students throughout the workshop.

FRIENDSHIP CONCERT: We would like to present the highest quality concert possible at this time. Teachers should make copies of the student application form as needed, and complete it for each student. Please submit a videotape of your student(s) performing two pieces - your first and second choices - and send to:

Linda Nakagawa  
242 River Acres Dr.  
Sacramento, CA 95831

Postmark deadline for the videotape is June 9, 2006.

WORKSHOP: August 7-10, 2006, California State University, Sacramento  
Capistrano Hall, Music Building  
August 11th: place to be determined  
Tentative workshop hours: 10:00-12:00 (12:00-1:30 lunch) 1:30-5:30

#### TEACHER APPLICATION FORM

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

PHONE \_\_\_\_\_

E-MAIL \_\_\_\_\_ CELL \_\_\_\_\_

I am interested in having a lesson with a Japanese Teacher:

\_\_\_\_\_

I am interested in having a lesson with an American Teacher:

\_\_\_\_\_

Teacher's name \_\_\_\_\_

I am interested in bringing students: yes \_\_\_\_\_ no \_\_\_\_\_

Teacher Tuition Payment:

#### FEES

\_\_\_\_\_ \$25 Registration Fee (postmarked on or before June 9, 2006)

\_\_\_\_\_ \$50 Registration Fee (postmarked June 10th or later)

\_\_\_\_\_ \$175 Teacher tuition is assessed for all teachers. (1 day or all 5 days)

\_\_\_\_\_ \$45 Lesson

\_\_\_\_\_ \$45 Lessons for students or Students participating in the Friendship Concert

\_\_\_\_\_ \$ Total

Make check payable to:

SMAC-Sierra Branch (Suzuki Music Association of California--Sierra Branch)

Send to:  
Linda Nakagawa  
242 River Acres Dr.  
Sacramento, CA 95831

Deadline: Postmarked by June 9, 2006  
There will be a \$15 fee charge on all returned checks.

If you are interested in attending the workshop, please let me know by e-mail as soon as possible.  
(g.nakagawa@comcast.net) It is not necessary to send the application or fees at this time. We hope to accommodate everyone. Upon request homestay for visiting students may be provided by local families.

#### STUDENT APPLICATION FORM

NAME \_\_\_\_\_ AGE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

PHONE \_\_\_\_\_ E-MAIL \_\_\_\_\_ CELL \_\_\_\_\_

TEACHERS' NAME \_\_\_\_\_

#### LESSON PIECE:

1ST CHOICE \_\_\_\_\_

2ND CHOICE \_\_\_\_\_

#### CONCERT PIECE:

1ST CHOICE \_\_\_\_\_

2ND CHOICE \_\_\_\_\_

#### FEES

\_\_\_\_\_ \$45 Lessons for students or students participating in the Friendship  
Concert

Make check payable to:

SMAC-Sierra Branch (Suzuki Music Association of California--Sierra Branch)

=====  
Date: Fri, 14 Apr 2006 09:40:55 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: Strengthening Left Hand Fingers

From: Melissa Kaufman, Durham, North Carolina <mkaufman5@nc.rr.com>  
Date: 13 April 2006

I am an adult student who is taking traditional, beginner piano lessons. My left hand fingers are much weaker than those of my right hand. My teacher and I have identified that I need to strengthen and make my left hand more flexible. Do any Suzuki Piano Basics teachers have technique or book recommendations?

=====  
Date: Tue, 16 May 2006 11:33:30 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Strengthening Left Hand Fingers, Vicki Merley

From: Vicki Merley, Albuquerque, New Mexico <vickigrand@comcast.net>  
Date: 14 April 2006

Twinkles! They are magical; they really work to strengthen the fingers and help you get control of good sound.

They work the best with many careful repetitions. Listen to your sound; don't just be mechanical. They work, but only if you do enough of them.

Hearing is believing. Come to any Piano Basics institute this summer, and hear the teachers demonstrate that sound.

=====  
Date: Tue, 16 May 2006 11:56:00 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Malinda Rawls

From: Malinda Rawls, Matsumoto, Japan <malindarawls@hotmail.com>  
Date: 16 April 2006

Greetings from the American Suzuki piano teachers in Matsumoto observing the 10-Piano Concert rehearsals.

Wish you all were here!

We've finished 2 long days of rehearsal and still have not heard all of the pieces.

The American students and a few teachers will go to the amusement park very early in the morning for a day of fun.

The sound of 10-pianos is unbelievable and the pieces (all but Gigue!) are already at a high level. How can they reach even higher??? Wait and see! It's the Suzuki Method!!!

Hisayo says hello to all her friends around the world!

=====  
Date: Tue, 16 May 2006 14:29:36 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Vicki Merley

From: Vicki Merley, Albuquerque, New Mexico <vickigrand@comcast.net>  
Date: 16 April 2006

I, too, wish we were all there with you in Japan!

Thank you for a report from Matsumoto! Are they practicing on 10 grand pianos, or 11? One for the teacher/demonstrator? Or on 10 or 11 upright pianos?

Where are the practices being held?

What are some examples of the assignments that are being given to the students?

Happy Easter to all.

Hello back to Hisayo and all the Japanese teachers.

=====  
Date: Sun, 16 Apr 2006 21:44:37 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Karen Hagberg

From: Karen Hagberg, Matsumoto, Japan <hagberg-drake@juno.com>  
Date: 17 April 2006

They are practicing on 10 grands, with an 11th grand for teacher demonstration at a community cultural center in Asama, a hot-spring resort town about 4 miles from the center of Matsumoto.

Assignments are repetitive, hands alone, slowly, with metronome. No surprises there. Much time is spent on single phrases, even single tones.

The Gigue was so sloppy yesterday morning that the students were sent home to practice all day and then return at 7 p.m. for more rehearsal. Sad to report that it hadn't gotten any better at that point. We'll see what happens...

Wish you could all be here.

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Date: Tue, 18 Apr 2006 07:40:09 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Carole Mayers

From: Carole Mayers, King of Prussia, Pennsylvania <mspp@comcast.net>  
Date: 16 April 2006

I just wanted to thank Malinda and Karen for sharing their observations about the 10-piano rehearsals. It's great to have teachers reporting live from Japan, and I hope it continues. That way, we can all feel part of this tremendous musical endeavor.

A warm hello back to Hisayo, and all the other Piano Basics teachers working together for the benefit of the children.

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Date: Tue, 18 Apr 2006 08:16:37 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Jane Hill-Daigle

From: Jane Hill-Daigle <hilldaigle@TELUS.NET>  
Date: 18 April 2006

Karen, it is fascinating to be getting these first hand reports. They definitely support my teaching. Love hearing about it. Thank you.

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Date: Tue, 18 Apr 2006 08:18:49 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Pam Werner

From: Pam Werner, Maumelle, Arkansas <musicpam@GMAIL.COM>  
Date: 17 April 2006

Malinda, thanks for the update on the 10-Piano Concert. We all wish we were there, that's for sure :-)

Please give our love to Hisayo from me and my students from Arkansas. Tell everyone hello and how much we wish we could be there.

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Date: Tue, 18 Apr 2006 22:04:52 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Karen Hagberg

From: Karen Hagberg, Matsumoto, Japan <hagberg-drake@juno.com>  
Date: 19 April 2006

Thought you would all like to know about the pieces in the concert that are outside of the Suzuki repertoire.

Beethoven: 6 Ecossaises in Eb major WoO.83 This piece was done in a previous concert, but this time improvised changes in the recording by Wilhelm Kempff, an added introduction and various changes throughout, was written out and followed. One American student is playing this.

=====  
Date: Wed, 19 Apr 2006 22:21:18 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Karen Hagberg (Corrected)

[Corrected Posting]

From: Karen Hagberg, Matsumoto, Japan <hagberg-drake@juno.com>  
Date: 19 April 2006

Thought you would all like to know about the pieces in the concert that are outside of the Suzuki repertoire.

Beethoven: 6 Ecossaises in Eb major WoO.83 This piece was done in a previous concert, but this time improvised changes in the recording by Wilhelm Kempff, an added introduction and various changes throughout, was written out and followed. One American student is playing this.

Diabelli: Melodious Exercises for 4 hands, Op.149-6. Scherzo. A simple, but quick and lively pieces, with a contrasting Trio. My two students are playing this piece, as is a student from Tucson, Arizona.

Mozart: Sonatina, 4 hands, K.240. Andante grazioso, Minuetto. This piece was played on a previous concert.

The three pieces above, for reasons which are unclear to us at this point, are being performed before the Bow and the Twinkles.

Hummel Ecossaise: Barbara Meixner's duet arrangement is being played, with five students on each part.

Mozart: Sonata K.545, Andante As in a previous concert, the students are performing an improvised performance by Friedrich Gulda, with many flourishes and ornaments. This version is from a different recording than the previous one, and demonstrates another feat of listening and dictation ability that the teachers were able to write out this improvised performance for the students.

Brahms: Waltzes, C# major, Op.39, no.6, and Ab major, Op.39, no.15 The C# major waltz is a very cute piece, with a fast, light, staccato melody that masks the 3/4 rhythm (a Brahms trait). The Ab major is the most famous of his simple waltzes.

Schubert: Military March, D major, D.733-1. This is programmed as an 'all-boy' piece. Three American boys are playing it. They have added some flourishes at the end (no attribution in the program) that have two parts, with five students on each.

Bach: Cantata no.22, BWV.22. Sanctify Us by Thy Goodness. Arranged for piano by Harriet Cohen You may be familiar with the deLarrocha recording of this very beautiful cantata arrangement.

deFalla: First Spanish Dance (from the opera, La Vida Breve) The last piece on the program. Several of the teachers are performing.

Otherwise, all pieces in the standard repertoire, with Americans on Bach Minuet 2; Kuhlau Sonatina, Vivace; Bach 2 Minuets; Bach Gigue; Beethoven Fur Elise; and Mozart Turkish March.



That's the report from Matsumoto today. Tomorrow the visiting teachers will go together to Kataoka Sensei's gravesite before the rehearsals. Yesterday, six American teachers, one Japanese teacher (and her family), and all the American students went to a famous amusement park about two and a half hours from here. They seem to have had a fabulous time. They had great weather. The rest of us had a day off. Most of us are finally adjusting to the time change and getting over the colds we caught on the planes!

[Editor's Note: Karen Hagberg's posting of 18 April was mistakenly very abbreviated. Seems as if the downloading process from the server to my pc was interrupted unbeknownst to your editor. Apologies to all.]

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Date: Wed, 19 Apr 2006 23:05:04 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Pam Werner

From: Pam Werner, Maumelle, Arkansas <musicpam@GMAIL.COM> Date: 19 April 2006

Thank you Karen for sharing and for the insights you have given us. It sure helps us feel more a part of what is happening in Japan . . . and brings much nostalgia!

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Date: Wed, 19 Apr 2006 23:09:25 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Malinda Rawls

From: Malinda Rawls, Matsumoto, Japan <malindarawls@HOTMAIL.COM> Date: 19 April 2006

Rain today, so the trip to Kataoka-sensei's gravesite is postponed until next week.

We're all scrambling to do other things!

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Date: Wed, 19 Apr 2006 23:13:22 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Lisa Kenney

From: Lisa Kenney, Louisville, Kentucky <brinababy87@YAHOO.COM>  
Date: 19 April 2006

Thanks for letting us know what all the non-Suzuki pieces are, Dr. Hagberg. I found most of those on iTunes. Are there more non-Suzuki pieces than usual though? Maybe it just seems that way when you type them all out.

That's strange that they have those pieces before the bow and twinkles (my friend Arisa is playing the 6 Ecosais; she must have been surprised to find out she was playing so early). And I remember the Mozart Sonata K.545, Andante, I think the changes to it are pretty neat.

---

Date: Thu, 20 Apr 2006 07:46:22 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Karen Hagberg

From: Karen Hagberg, Matsumoto, Japan <hagberg-drake@juno.com>  
Date: 20 April 2006

Yes, there are more pieces out of the repertoire than before. Also, I confirmed that the three pieces opening the concert are meant to excite the audience at the outset, so the event does not begin with beginners. Apparently, some audience

members in the past left the concert before the end, as it was very long. The concert is shorter this time also, with only 23 pieces. So there's a real attempt to make it enjoyable for the audience with these various changes.

As Malinda reported, the visit to Kataoka Sensei's gravesite was cancelled because of rain, but now the sun has come out! I think I'll go out on my bicycle.

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Date: Thu, 20 Apr 2006 10:20:01 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Vicki Merley

From: Vicki Merley, Albuquerque, New Mexico <VickiGrand@comcast.net>  
Date: 20 April 2006

Thank you so much for writing from Matsumoto. Words are inadequate to express the study of sound going on, I know. The immersion of repetition of good tone, of demonstration of good tone, and the students grasping of good tone from copying the tone that is demonstrated again and again are something that have to be experienced, and to be heard! But, it brings to my consciousness the experience of sound that I've had at the 10-piano concert rehearsals in Sacramento, and I thank you for writing to us about it.

It is like you have never before really had ears, and all of a sudden you are hearing things you have never heard before.

Then, it is also a revelation to hear the phrases that are chosen for study, and repetition. To hear how they choose to practice, and how they demonstrate how to practice. This is so enlightening.

Keep writing to us! And thank you.

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Date: Fri, 21 Apr 2006 10:05:48 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Finger Technique, Eloise Sanders

From: Eloise Sanders, Greensboro, North Carolina <tsanders@triad.rr.com>  
Date: 20 April 2006

Are there suggestions for getting students to consistently move their fingers while playing? What works for you?

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Date: Mon, 24 Apr 2006 14:28:20 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Teacher Query: Minneapolis, MN, Lisa Marie Bergen

From: Lisa Marie Bergen, Canada <bergen6@MTS.NET>  
Date: 24 April 2006

I am going to Minneapolis next week-end and I would like to know if there are any piano basics teachers I could connect with while I am there. Also, I would like someone to recommend a music store.

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Date: Mon, 24 Apr 2006 14:33:44 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Finger Technique, Hava Rogot

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM >  
Date: 24 April 2006

Just tell them to move their fingers, especially starting with Twinkles. Be sure to demonstrate.

=====  
Date: Tue, 25 Apr 2006 07:13:44 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Philosophy of Practicing, Lori Armstrong

From: Lori Armstrong, Missoula, Montana <armsmi@bresnan.net>  
Date: April 21, 2006

Teachers, I was just outside weeding my flowerbeds (3 years of grass) when I remembered my wise father's saying: "God made weeds so we would cultivate the earth". As I was thinking of how this could make my task at hand more enjoyable, I realized, I'm just practicing something. The job of weeding is more than a tedious task, its an important part of our noticing the needs of the garden. Keeping the soil worked allows space for flowers to flourish, weeds simply require less attention.

In our research we are always trying to help our students learn how to practice. Kataoka Sensei often said that each day is like a new life. We wake up and begin our life, we sleep and let it go. She would also say that if we truly wanted something, we had to remind ourselves of it every morning. This is where we can practice cultivating our basics.

Our choices in how to spend our time, whether practicing piano or relaxing in the sun for a moment, should always be mindful and present to the task at hand. For example, my sister mentioned eating very slowly and mindfully as a dieting technique; I have recently began the study of Xhi-Gaiong, where we practice focused body balance and movement; and finally even my weeding, which I have kindly assigned myself only a 2 foot square per day to clean. Seemingly tedious tasks become tolerable and with practice, even easy. Then we can begin to see our way to the next step.

Wherever we are right now is the place to start our research and experience. To learn how to practice these basics we must expose ourselves to the highest quality music, engage our focus on the most natural mind/body connections, and carry our balance from our "ready" to the end of a piece.

We should always be wary of the use of words and instead increase our ability to listen. I know last year at the Sacramento 10-piano workshop the Japanese teachers taught us so much about that! Our research together can be encouraged and motivated with these correspondences; I love this connection we have.

We follow Suzuki's basic principles everyday with our students and on our own. How often can we repeat more than 50-60 times? Can we learn how to practice the basics of "Twinkle" and apply them to an advanced piece? Dr. Suzuki used to say, "There is no such thing as a difficult piece." That ideal can be achieved by knowing how to practice!

Whether assigning ourselves a phrase from an advanced piece to research, or just letting the repetition of "Twinkles" lead us to a new discovery of basic skills, let's wake up tomorrow with renewed intention and joy in the day.

=====  
Date: Tue, 25 Apr 2006 19:55:44 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Karen Hagberg

From: Karen Hagberg, Matsumoto, Japan <hagberg-drake@juno.com>  
Date: 25 April 2006

Today we teachers visited the cemetery where Kataoka Sensei's monument resides. It is on a hillside overlooking Matsumoto. The day was cold and beautiful, with many cherry blossoms in the area. There were also a few snowflakes. We all placed incense on the monument and some teachers also brought flowers. It was a moving tribute. After that, we found Dr. Suzuki's monument further up the hill. Then we were all treated to lunch at a lovely French cafe.

The pieces at the rehearsal, including the Gigue, are coming together finally. There is great anticipation for the concert. Parents and spouses are beginning to arrive. Excitement is building.

I wish you could all be here with us. It will be over soon. Time is compressing as the concert nears. What a fantastic experience for all the students and also for us teachers!

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Date: Tue, 25 Apr 2006 20:20:32 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Philosophy of Practicing, Carole Mayers

From: Carole Mayers, King of Prussia, PA <mspp@comcast.net>  
Date: 25 April 2006

Thank you, Lori, for a beautifully stated universal truth! How wonderful that your message to all of us was the first thing I read this morning (after quickly deleting -- weeding out -- the junk mail).

I personally needed to hear this reminder about the connection and value of all aspects of life -- whether Piano Basics research, gardening, eating, doing the dishes, or simply breathing in the day. Having studied Qi Gong and Tai Chi for many years, I know one should "always be mindful and present to the task at hand," but do not always put this knowledge into daily practice. It's the easiest thing in the world to be less than fully conscious.

Having just started an 11-day detox diet, I heartily join you in my renewed intention to live life more fully and joyfully, in good health, and with a light spirit.

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Date: Tue, 25 Apr 2006 20:29:48 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Philosophy of Practicing, Cleo Ann Brimhall

From: Cleo Ann Brimhall, Salt Lake City, Utah <callcleo@msn.com>  
Date: 25 April 2006

Thank you Lori for starting my day in the sunshine. What a beautiful essay on practicing! And just what I needed to share with someone special this very week.

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Date: Wed, 26 Apr 2006 05:54:47 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Pam Smith

From: Pam Smith, Atlanta, GA <pamela\_n\_smith@bellsouth.net>  
Date: 25 April 2006

I so wish I could be there to pay respects to Kataoka Sensei and to see the concert.

=====  
Date: Wed, 26 Apr 2006 06:07:21 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Cleo Ann Brimhall

From: Cleo Ann Brimhall, Salt Lake City, Utah <callcleo@msn.com>  
Date: 25 April 2006

Thanks Karen for the update. It helps us all be there in spirit. I can visualize how beautiful Matsumoto is at this time of year. Glad that Gigue is shaping up. Isn't it always the troublesome one?! We send love and best wishes to all of the teachers and students. Looking forward to seeing the DVD.

=====  
Date: Wed, 26 Apr 2006 06:29:51 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Web Editor's Error, Kenneth Wilburn

From: Kenneth Wilburn, Greenville, NC <wilburnk@ecu.edu>  
Date: 26 April 2006

Several days ago I sent out postings by Vicki Merley and Malinda Rawls containing May dates. I had accessed the calendar in my computer for planning purposes and mistakenly not reset it to the correct date. Thus, several Suzuki-L postings are now chronologically out of order on your pc/mac. Regrets to all.

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Date: Thu, 27 Apr 2006 05:47:13 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Teaching Points from the Sacramento 10-Piano Concert, Vicki Merley

From: Vicki Merley, Albuquerque, NM, <vickigrand@comcast.com>  
Date: 26 April 2006

Notes from the 10-piano rehearsals in Sacramento:

I wrote down the number of repetitions of a certain phrase that the teachers would assign for the 10-piano rehearsals. For example, Ogiwara Sensei asked the students playing 'Twinkle, Twinkle Little Star, Variation D', to play just the first three notes 10 times, moving their finger pads on the keys with good, legato tone: Do-Do-Sol. "Again!" for 10 reps. Then, the next group of 3 notes: Sol-Sol-La. "Again!" for 10 reps. Then, the next group: La-La-Sol, "Again!" for 10 reps. Her assignment was for the parents to make sure the children did that every day. This is the hardest spot in the piece. They needed to continue through the piece, but she only asked for deep concentration on these reps. I ask my students to practice like this on spots in all their pieces--just to focus on one point at a time, and do it very well with balance, best tone, and with just enough finger pad grasping the key.

Sometimes, I would write down what Kataoka Sensei assigned along with the number of repetitions she said she asked her students to repeat, not understanding at the time, why she chose a certain spot, but noting it anyway. I am now beginning to grasp why she asked for that spot, and why she asked them to repeat it that many times. We are so blessed to have had this example of great teaching, and great results. I'm studying my 10-piano recordings, and my notes, too, during this time of study in Japan.

Bravo to all in Japan who are staying for all the rehearsals everyday. I've attended all the 10-piano rehearsals in Sacramento. At the first one, in 1999, I stayed for only a few days, and later said, "I will never miss another one!" One needs to stay from beginning to end, watching and hearing the progression. We barely took time to eat a bite of food because we didn't want to miss a note of what was happening.

I felt that my understanding and comprehension were the size of a teaspoon, and here I was standing near an ocean of water. My teaspoon filled very quickly, so I needed to expand my receptivity to be the largest container in order to carry all the inspirations and examples I was receiving--endless and lasting blessings.

Love to all. I am hoping there is a 10-piano concert in 2007. And I hope we break records on how many of us come, bring students, and stay the entire time, from beginning to end.

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Date: Thu, 27 Apr 2006 05:53:26 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: Camcorders for Suzuki Piano, Vicki Merley

From: Vicki Merley, Albuquerque, NM <vickigrand@comcast.net>  
Date: 26 April 2006

I need advice on purchasing a new video camera. My 1991 model is just not working! I want to video the piano lessons and upcoming 10-piano concert as well as the teacher lessons given by the Japanese teachers in August in Sacramento. Of course, I would also like to video my daughter's concerto performance with the orchestra next month, too!

So, considering both sound recording and video quality, is there a camera that you have experience with that you can recommend? I would like to transfer the recording to DVD and play it on TV. I would really appreciate the makes and model numbers of ones you have enjoyed using.

Thank you for your help.

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Date: Thu, 27 Apr 2006 05:57:46 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Philosophy of Practicing, Jane Hill-Daigle and Patrick Daigle

From: Jane Hill-Daigle & Patrick Daigle <hilldaigle@telus.net>  
Date: 25 April 2006

Great point, Lori....makes me think of the practice of just memorizing two measures a day (but in the right way). Two measures, two square feet....and how we approach this. I was weeding for the first time this year and noticed that I was willing to limit the amount I did but still did not bring enough awareness to how I was using my body. What a discipline! Next time, two square feet plus awareness. I know that this will mean going even more slowly than ever. Haven't we all had eighth note or sixteenth note practices done with the metronome set at 100 for the eighth note (or sixteenth)? Surely this should transfer to my weeding. Thanks for the reminder.

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Date: Thu, 27 Apr 2006 08:46:51 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, Karmalita Bawar

From: Karmalita Bawar, Richmond, Virginia <kbawar@earthlink.net>  
Date: 26 April 2006

I am so glad to hear that the Gigue is improving and that energy toward the final concert is building. I wish I may someday experience and research there as well. I am so grateful for your updates as they help me to feel as though I am there with you, at least in spirit! I look forward to finding more updates and someday seeing the DVD. Until then, please know how grateful I am to you for your postings. Revel in your experience!

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Date: Thu, 27 Apr 2006 10:08:02 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Camcorders for Suzuki Piano, Ingrid Hersman

From: Ingrid Hersman, Salt Lake City, Utah <hersman@sisna.com>  
Date: 27 April 2006

I also need suggestions for buying a good video camera. The one that our SAU - Suzuki Association of Utah owns is rapidly becoming outdated; the cassettes are no longer available where I originally purchased them.

Looking forward to your suggestions.

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Date: Fri, 28 Apr 2006 09:39:19 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Camcorders for Suzuki Piano, Melissa Thieme

From: Melissa Thieme, Eugene, OR <thiemesong@msn.com >  
Date: 27 April 2006

I know of an excellent camcorder--the Canon XL-2. The cost is around \$3,900. The audio is excellent and the lens quality superb. You can purchase it online at [bhphotovideo.com](http://bhphotovideo.com). I've seen it listed elsewhere for \$5,000.00.

Thanks to Karen Hagberg for all the details of the 10-Piano Concert. I have never been to one, due to life obstacles, but, it sounds fascinating and I wish I were there. I hope to go in 2007.

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Date: Sat, 29 Apr 2006 12:01:31 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Camcorders for Suzuki Piano, Hava Rogot

From: Hava Rogot, Bethesda, MD <havarogot@juno.com>  
Date: 29 April 2006

I have been using Sony equipment for some time. The HI 8 recorder is fine, but digital equipment is needed if you want to transfer to DVD. I am about to upgrade to digital. The investment is deductible as depreciation and can be spread over a few years or taken all at one time.

I generally buy from J&R in New York since their prices are often lower than other retailers and their salespeople are knowledgeable.

[Editor's Note: interested subscribers can access J&R online at <http://www.jr.com/>; another possibility is N&H at <http://www.bhphotovideo.com/>]

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Date: Mon, 1 May 2006 17:37:24 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Correction: Roommate Needed for the Louisville Institute,  
Cheryl Stewart

[Web Editor's Note: Cheryl Stewart's email address was incorrect in the first posting (deleted here). It is now accurate. Regrets to all.]

From: Cheryl Stewart, Manchester, MO <suzukipiano@charter.net>  
Date: 30 April 2006

I'm still in need of a roommate to share a hotel room for the Louisville Institute.

Please contact me directly if you are looking for a place to stay while attending this institute. The cost would be approximately \$200 for 5 nights!

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Date: Thu, 4 May 2006 08:42:31 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB Job Opportunity: Richmond, VA, Karmalita Bawar

From: Karmalita Bawar, Richmond, VA <kbawar@earthlink.net>  
Date: 3 May 2006

There is a real need for teachers in the Greater Richmond Area. One teacher recently retired due to medical reasons and another just announced she will be getting married and moving to California in the fall. That leaves three other teachers with six students apiece (part-timers) and myself with over sixty.

This is a great opportunity for a teacher willing to relocate. The cost of living is relatively low, and we are in close proximity to DC, the mountains and the Atlantic Ocean.

Please contact me if you are interested: Karmalita Bawar, Piano Basics of Richmond, 8806 Chippenham Road, Richmond, VA 23235, 804-560-1012, <http://www.piano-basics.com>, [kbawar@earthlink.net](mailto:kbawar@earthlink.net)

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Date: Mon, 8 May 2006 19:18:27 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Sacramento Suzuki Piano Basics Workshop, August 7-11,  
Linda Nakagawa

From: Linda Nakagawa, Sacramento, California <g.nakawa@comcast.net>  
Date: 5 May 2006

We are happy to report that we have had an overwhelming response for the Sacramento Suzuki Piano Basics Workshop, August 7-11, even before the deadline. This means that teachers will be scheduled for lessons on a "first come, first served" basis with priority given to Piano Basics Foundation members. Students will be chosen based on the needs of the workshop (repertoire, number of participants in Friendship Concert, available lesson space, etc.). Because of this, it is important that you wait for your students' acceptance before making travel arrangements for them. You will be notified of acceptance by June 15.

Below is information for three hotels that are close to California State University. The Sacramento campus is bordered by J street and Highway 50. All are within a mile of the Music Building with Motel 6 being the closest.

Motel 6  
7850 College Town Dr.  
Sacramento, CA 95826  
Tel: 916-383-8110; 800-4-Motel 6  
m61005bo@motel6.com  
<www.Motel6.com>

2 Adults: \$55.99 plus tax  
3 Adults: \$58.99 plus tax  
4 Adults: \$61.99 plus tax

Discounts are available for Seniors and AARP members. Check web site for special rates.

Good Nite Inn  
25 Howe Avenue  
Sacramento, CA 95826  
Tel: 800-648-3466  
<www.goodnite.com>

Two double beds: \$63.95 plus tax

Comfort Inn and Suites  
21 Howe Avenue  
Sacramento, CA 95826  
Tel: 916-379-0400  
e-mail: gm.ca644@choicetohotels.com  
www.comfortinnsacramento.com

Two double beds: \$129.99 plus tax

Looking forward to seeing all of you in Sacramento in August!

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Date: Wed, 10 May 2006 09:24:19 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Advice Needed on Trip to Matsumoto, Atieno Samandari

From: Atieno Samandari, Botswana, Africa <samandari@IT.BW>  
Date: 9 May 2006



Greetings from Africa. We are an American family living in Botswana for 2 years now. I've been teaching my son Suzuki piano independently using videos, books, and feedback from this listserv to help us in our efforts. My son finished Book One a few months ago and gave a home concert for friends which he and all the audience enjoyed very much.

Our family will be traveling to Japan for 3 weeks this August on holiday. I would like very much to visit Matsumoto and, if possible, speak to one of the teachers there to learn more about how they do things. Does anyone on this list know whether this is something I could arrange? Whom should I contact in Matsumoto regarding this proposed visit? Any other tips and suggestions on how to make such a visit most productive for all parties? Thanks.

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Date: Wed, 10 May 2006 10:35:11 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: Gavotte in Volume 4, Melissa Thieme

From: Melissa Thieme, Eugene, OR <thiemesong@msn.com>  
Date: 8 May 2006

Is the "Gavotte" in Volume 4 a dance from one of J. S. Bach's Partitas; is it an English or French Suite; or was it written as a separate piece?

Thank you in advance for any information anyone can provide.

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Date: Thu, 11 May 2006 09:27:37 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Gavotte in Volume 4, Cleo Ann Brimhall

From: Cleo Ann Brimhall, Salt Lake City, UT <callcleo@msn.com>  
Date: 10 May 2006

The "Gavotte" in Volume 4 is from the "Suite for Clavier", BWV 822, "Gavotte en Rondeau".

The book, "More Stories of Composers for Young Musicians" by Catherine Wolff Kendall has nice elementary-age-accessible biographies of the composers of our Suzuki piano and cello literature. The Appendix I has the sources of music by composers in the Suzuki Piano School. I highly recommend this for the studios of Suzuki piano teachers.

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Date: Thu, 11 May 2006 09:29:15 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Gavotte in Volume 4, Karmalita Bawar

From: Karmalita Bawar, Richmond, VA <kbawar@earthlink.net>  
Date: 10 May 2006

I have an old Suzuki catalogue that lists the title, "Gavotte" as "Gavotte" in G Minor, "Gavotte en Rondeau" from "Suite in G Minor" for Klavier", BWV 822, J. S. Bach - Allegretto.

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Date: Fri, 12 May 2006 07:29:56 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Gavotte in Volume 4, Natasha Vanderlinden and Karen Hagberg

From: Natasha Vanderlinden, Oak Harbor, WA <natashavanderlinden@hotmail.com>  
Date: 10 May 2006

According to the remarks in the back of my Frederick Harris "Celebrate Bach" book, our Volume 4 "Gavotte" is from one of the early Suites of J.S. Bach; i.e. the third dance of "Suite in G Minor", BWV 822. The full title is "Gavotte en Rondeau." The commentator in my "Celebrate" book suggests that the sounds of the oboe heard above viols may have been the model in Bach's mind while writing this piece.

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From: Karen Hagberg, Rochester, New York <hagberg-drake@juno.com>  
Date: 10 May 2006

I believe it's from a Suite in g minor, independent of the French or English Suites.

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[Editor's note: Your web editor apologizes for the delay in distributing the welcome postings above.]

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Date: Fri, 12 May 2006 07:33:05 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: Hands Together, Lisa Marie Bergen

From: Lisa Marie Bergen, Canada <bergen6@MTS.NET>  
Date: 11 May 2006

For those of you who remember me, I am still plugging away with my three children. We are enjoying this more and more.

A big thank you to all of you. I look forward to coming to a workshop someday and meeting many of you!

The children are learning the pieces more easily now and are playing more beautifully. I would like to know more about putting hands together. It is very hard for my son, even though he can play hands separately. Does this come with time, or is there something specific that I need to do?

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Date: Fri, 12 May 2006 07:41:18 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Gavotte in Volume 4, Melissa Thieme

From: Melissa Thieme, Eugene, OR <thiemesong@msn.com>  
Date: 11 May 2006

Thank you very much, Cleo and Karmalita.

Thank you for mentioning the book of composers, I will look into ordering it for my studio.

[Editor's Note: see also the replies of Karen Hagberg and Natasha Vanderlinden, posted after Melissa Thieme's kind thank you.]

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Date: Fri, 12 May 2006 08:15:14 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: Teaching Videos, Lisa Marie Bergen

From: Lisa Marie Bergen, Canada <BERGEN6@MTS.NET>  
Date: 11 May 2006

[In response to Atien Samandari's use of teaching videos]

I am also teaching my children independently. I would love to hear more from you as to the videos you have found helpful.

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Date: Mon, 15 May 2006 09:25:48 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Hands Together, Vicki Merley

From: Vicki Merley, Albuquerque, NM <VickiGrand@comcast.net>  
Date: 15 May 2006

I received a helpful handout about putting hands together from Elaine Worley during a Piano Basics workshop some years ago about putting hands together. It was intended as a parent reference and teacher resource.

"Learning Right Hand Melodies:

1. Play the Suzuki CD three or more hours each day for smooth learning of pieces.
2. Begin with right hand. Learn only a few measures at a time. The maximum should be four measures. Be sure to teach your child the correct finger numbers from the very beginning. Never let a student play with random fingerings. Use the fingerings in the book. However, the revised versions have some terrible fingerings, so check that, and edit before teaching. REPEAT.
3. REVIEW the previously learned phrase. If it is well learned, learn a new phrase. REPEAT.
4. REVIEW each phrase for accuracy and steady beat. Join the two phrases (eight measures) together. REPEAT.
5. REVIEW phrases, then add a third. Join them together and continue in this way this until the entire piece is learned.
6. Play from the beginning to the end accurately and with a steady beat. REPEAT.

Learning Left Hand Accompaniments:

1. Learn the left hand in sections up to, but not exceeding, four measures. If you choose the sections wisely, your child will learn correct notes and fingerings from the beginning. If you teach too much material, they will have problems playing accurately. Repeat until consistently correct.
2. REVIEW. Build another four-measure section. Repeat until consistently correct.
3. Play those eight measures. Be sure notes and fingerings are still correct and the beat is steady. Practice this until accurate playing is consistent. Repeat until consistently correct.
4. Build another phrase, REPEAT, then join all three phrases. Continue this process until the entire piece can be played with the left hand alone.

Putting Hands Together:

1. Always review hands separately every day first.
2. Help your child play hands together by learning one beat at a time.
3. Add notes until you have one measure put together. Repeat until comfortable. (Comfortable means it can be played without stopping the beat or hesitating.)
4. Build one phrase. REPEAT. Be sure notes and fingerings are correct and the beat is steady.
5. Build a second phrase.
6. REVIEW each phrase checking for correct notes, fingerings, and steady beat. Join the 2 phrases together. Repeat until comfortable.
7. Build the rest of the piece this way until it can be played beginning to end comfortably. REPEAT."

The words "repeat" and "review" are capitalized for emphasis in the handout. Hands-together playing on piano is very complicated and wonderful. Slow, careful work in the beginning makes it easy to get all the advanced pieces as well as the early ones in great shape very quickly. I remind my students that the greatest athletes work out consistently even though they know how to play their sport. They are training their bodies to be able to keep doing the tasks well. Dr. Kataoka always said, "the brain is smart, the body is stupid", so we must practice and train the body every day through repetition and review.

Watching a master teacher work with children is enlightening and helpful. Please make the time and investment to go to a workshop or institute. You will be amazed at what you will learn.

I hope this is helpful. It is not just a "recipe", and not the only way to do this. It is just something that is very helpful. I'm sure others have many other equally valuable suggestions. Thanks to Elaine for sharing this many years ago!

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Date: Tue, 16 May 2006 08:29:57 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Hands Together, Karmalita Bawar

From: Karmalita Bawar, Richmond, VA <kbawar@earthlink.net>  
Date: 15 May 2006

Another very helpful hint I remember from Elaine Worley is "touch before playing". She would simply say, "touch first." Many problems with notes and memorizing are solved by touching the correct note with the correct finger, seeing that it is indeed correct, and then moving the finger.

If the right-hand finger is touching the correct note with the correct finger, but the left-hand finger is not correct, the student will catch the mistake before actually making a wrong sound. This teaches a student how to be careful. Often, a child wants to play at tempo from the beginning and is so excited about a new piece that she may be a bit careless. But we want students to feel successful, even when first learning a piece. This kind of self-checking is a way of helping the child to make the right choice.

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Date: Wed, 17 May 2006 21:58:40 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Hands Together, Cleo Ann Brimhall

From: Cleo Ann Brimhall, Salt Lake City, UT <callcleo@msn.com>  
Date: 15 May 2006

I remember the lessons Kataoka Sensei gave us on putting Cuckoo hands together.

First: "Ready" (it's not easy to get both pinkies ready on the correct note with good balance at the same time).

Second: Play the first note hands together. (The criteria is that the notes sound exactly together - many children can play at the "same time" but not really "together" as one tone).

Third: Prepare the second note which is left hand only. (This is not easy, either). Most children will want to prepare a note in both hands. It's difficult to keep the right hand holding while the left hand moves.

Fourth: Play the left hand note listening to the right hand tone sustain while the left hand plays.

Fifth: Prepare the final note in the measure with both hands.

Sixth: Play these notes together again listening for them to be precisely together.

This practice is to be done with "Ready, Play" until the "Ready's" are so easy that the playing can be done consecutively. Usually with this careful beginning, the students proceed to two measures (the second being just the repetition of the first) and then to the four measures with minimal difficulty.

If they are still experiencing difficulty, just continue the "Ready, Play" technique as they go.

I call this process the "riding the bicycle syndrome". Some children get on their bikes, catch on to the balance quickly, and are off and riding. Others seem to need training wheels and take a long time to finally get the necessary balance. They stay in their own driveways a long time. HOWEVER, once they have the balance and can ride confidently, they can go all over town with no trouble.

It is important to stay on Cuckoo until the children really internalize the process of hands together.

Herein lies the genius of the method. It is perfectly permissible, even advisable, for each hand to learn all of the songs in Book One while the hands together study is being secured. I have had children put Cuckoo together in two lessons (one end of the spectrum). They then need to learn the other pieces hands alone before putting them together. I have also had children take 6 to 9 months (the other end of the spectrum) to get Cuckoo stabilized and by then they know all of the pieces in Book One hands alone and can put them together in two or three weeks. Each child is different and we don't need to follow the same formula for each one. Most children fall somewhere in between the two extremes mentioned.

Hope this is helpful. Be careful about hands together. I have heard pieces like Aunt Rhody played with both hands at the same time but which were so far from being "together" that it was comical - a great achievement of concentration for the student to play both hands at the same time, but with no sense of cohesion of the two together. I have also, unfortunately, heard a student in Book Four play the Partita Minuets with the same problem. Teach the concept of "together" very carefully with the ear.

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Date: Mon, 29 May 2006 14:37:17 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki-L Offline, 29 May - Mid-June 2006

From: Kenneth Wilburn, Greenville, NC <wilburnk@ecu.edu>  
Date: 29 May 2006

Summer greetings from North Carolina.

Suzuki-L will be offline from 29 May until mid-June while I am in Ghana, West Africa. When I return, I will notify the list that Suzuki-L is once again online.

In the interim, some subscribers may want to review the archives. Note that subscribers may download the archives through March 2006 as a .pdf file. Instructions sent out last March to do so are copied into this email below.

I look forward to resuming editorial duties upon my return. All the best.

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From: Kenneth Wilburn, Greenville, NC, USA <wilburnk@ecu.edu>  
Date: 16 March 2006

It is my pleasure to announce that the Suzuki-L archive is now available for your use online or to download and use offline on your pc/mac. The online file copy of the true archive that remains on the server has been cleansed of computer language gibberish and to some extent reformatted for ease of use. It is essentially the same in content.

The online archive is for subscriber use only. It is not presently available to the public in any form, and may never be. Whether that status changes depends on a discussion the SPBF Board will soon have. Once they reach a decision, should that be to display all or part of the archive, then those subscribers who contributed postings must consent. Subscribers, whether they realized it or not, posted to subscribers on a private listserv--Suzuki-L, not to a public listserv. Thus, subscriber privacy must be protected. Either I or a Board member will post to subscribers the Board's recommendation in the near future. At that time subscriber discussion can take place.

To protect the integrity of the archive file copy of Suzuki-L's server archive while the Board considers its public character, I will not place the link I am about to share with you on the Suzuki Piano Basics Foundation web site. That way, as I understand it, Google and other search engines cannot find it. A second security precaution is that once you subscribers try to access it, you will have to type in a password, also below. So, only subscribers have the password. Eventually, I may be able to secure access by your Suzuki-L subscriber email addresses. I plan to take that issue up with tech folks here at East Carolina University in the near future.

To view the 238-page archive, you must have Adobe Acrobat Reader installed on your pc/mac. If you do not, download the copy of the Reader best suited to your pc/mac by going to (if any URL below splits onto two lines, be sure to paste the entire address back together in the address box of your browser (Internet Explorer, for example):

Adobe Reader for Windows:

<http://www.adobe.com/support/downloads/product.jsp?product=10&platform=Windows>

Adobe Reader for Macs:

<http://www.adobe.com/support/downloads/product.jsp?product=10&platform=Macintosh>

Adobe Reader for all Platforms:

<http://www.adobe.com/support/downloads/main.html>

Once you have the appropriate Adobe Reader installed, open your Internet Browser. Note that it may take a while for this large document to load, so be patient. Its size is why it is not being posted to you over Suzuki-L. Go to:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Suzuki-LArchives20060316.pdf>

Once there a box should appear and give you two options:

save to your pc/mac open to your pc/mac

After you have selected one of those options, your Adobe Reader should open and prompt you for the password, which is:

Tone

Adobe has other security options which I have not set, keeping in harmony with your privilege as a subscriber to manipulate the archive as if you had downloaded it yourself from Suzuki-L's server. So you should be able to print, copy and paste data from this copy of Suzuki-L's archive into other software applications.

To the children! Enjoy!

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Date: Mon, 10 Jul 2006 05:38:40 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki-L Online

From: Kenneth Wilburn, Greenville, NC <wilburnk@ecu.edu>  
Date: 10 July 2006

Suzuki-L is now back online. As you may recall, Suzuki-L has been offline because your list editor co-directed a university study abroad program to Ghana, West Africa. Journeying to Ghana during the year of the World Cup was very exciting. We joined Ghanaians in a restaurant to watch Ghana play Italy several weeks ago. Some of you may know that Italy went on to win the World Cup yesterday and that Ghana defeated the United States along the way. This coincidental dimension of global sports enthusiasm to our university study abroad program helped ease program-related study issues far more sober--the Atlantic slave trade and ethnic identity. Ghana is a beautiful country with an attractive, spiritual people.

Musically, we observed a nighttime outdoor drum recital given by about ten Ghanaians. Most sang or danced while 3 others played 2 large drums and a bamboo instrument for keeping time. The rhythms were complex; the songs represented various themes in natural life. One concerned whether or not the cow, so valuable to the farmer, had to spend the night outside while the chicken, far less important, was allowed to sleep inside. All of us were invited to dance to the drums under the coastal night sky with the Africans. What a moment for the students!

Pianos? There are electric keyboards available, but acoustic pianos would have been owned by the wealthy elite. I did see piano lessons offered once, but it was unclear as to what type of piano. A visit to an Accra music store (small)

looking for Kente cloth guitar straps (unsuccessful) revealed local drums for sale. Everything else was imported. Our trip to Ghana brought to mind what a First World instrument the acoustic piano actually is.

Subscribers are now invited to resume discussing issues related to Suzuki Piano Basics pedagogy. Reports about institutes are particularly welcome. Teachers are reminded to visit

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Teachers.htm>

to update addresses and check dues payment. Send address changes and dues to Linda Nakagawa, [g.nakagawa@comcast.net](mailto:g.nakagawa@comcast.net).

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Date: Mon, 10 Jul 2006 20:14:04 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: West Africa and Pianos, Gretel Von Pischke

From: Gretel Von Pischke <gretelvp@BIGPLANET.COM>  
Date: 10 July 2006

We are glad you are back because we have missed our special chat room!

You may have noticed that acoustic pianos do not hold up well in West Africa. How I would have loved to have had an electric piano to play when I lived and taught at an African high school for girls in Nigeria! The main snag would have been power! We only had power 2 out of 3 days and if the officials in the town wanted to have a party they would turn our power off without warning. This was usually on Saturday nights when we were set up to show the school girls movies.

We had no air conditioning in the school and the humidity often changed from 30% to 90% during the course of one day. When the temperatures register in the 80's or higher, that is a lot of moisture in the air! We did put a light bulb inside the instrument but the hall where the piano was had all the windows open most of the time. Keeping the piano in tune was a losing battle without any professional tuning help. When the powers that be learned that I played the piano I was armed with a tuning hammer and told to raid the Physics labs for tuning forks but these were of little help.

There was another privately owned piano in the town which had been brought over from Europe but it had been dropped on the dock during the unloading process and had had to have its frame welded!

I saw an even worse piano in Monrovia, Liberia with the wooden frame falling apart and strings rusted beyond hope. It was so badly out of tune I doubt anybody could ever retrieve it. But that school tried hard to get me to sign up as a teacher so that I could fix their piano!

Electric pianos with batteries may be the best way to go in some environments!

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Date: Thu, 20 Jul 2006 20:51:30 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Shinichi and Waltraud Suzuki

From: Jo Anne Westerheide <jmcpianov@yahoo.com>  
Date: 20 July 2006

During parent training a number of my parents become quite interested in the duration of Dr. and Mrs. Suzuki's separation during World War II. \_Nurtured by Love\_ mentions the approximate beginning of their separation, and that Mrs. Suzuki worked in Yokohama for the Red Cross at the end of the War, but no date is mentioned when they were reunited. I have not been able to find a copy of \_My Life with Suzuki\_ by Waltraud Suzuki. Does anyone know the answer to this? Thank you!

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Date: Wed, 2 Aug 2006 09:30:41 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: SPB Teacher, Lisa Bergen

From: Lisa Bergen, Manitoba, Canada <bergen6@mts.net>  
Date: 2 August 2006

I would like to know if there are any teachers near me that would be willing to have me observe some lessons or even teach a lesson to me and my children. I am in Manitoba, Canada. North Dakota is directly south of me. I am willing to travel as far as Minneapolis.

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Date: Thu, 17 Aug 2006 13:12:40 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Sacramento Teacher Study and Fundraising, Vicki Merley

From: Vicki Merley, Albuquerque, NM <VickiGrand@comcast.net>  
Date: 16 August 2006

I want to thank all the teachers in Sacramento for hosting the Teacher study this past week. It is such a great service to all of us coming from our little pockets of isolation, to meet together, for this week of inspiration and study. It was tremendous to watch the lessons given by all the teachers, and to hear all the students. It was humbling to have my own lesson with Ogiwara Sensei; she was so kind to me. She reminded me that she remembered all the years that I had lessons from Kataoka Sensei. She said she remembered all my lessons, and all the lessons each teacher had. She wanted me to not hurt myself, so I would have many more years of teaching! What kindness, and musical example! I had to go upstairs right away and review everything she showed me, and I have a mini DVD of the lesson to watch and hear also. I am trying every day to do what she showed me. She said she was always trying to do everything that she saw Kataoka Sensei teaching the students, and that is what I have done every year: try to incorporate all those ideas, one at a time, into my own practice, and into my teaching.

Kawamura Sensei gave such generous examples of how to welcome some brand new teachers to Piano Basics: with love and respect, and total confidence that they could master these new techniques. I'm sure there are so many stories out there from everyone who attended. I hope to read all of your impressions, too.

Thank you, and thank you again, Sacramento teachers who hosted us!

I am thinking about how to initiate fundraising for helping my own students come to a 10-piano event possibly next year, and how to have my studio do fundraising to help the Sacramento group host this terrific event. If all of the teachers in Piano Basics made an effort to pledge an amount, even a few dollars per student per month for 10 months, then, it would make a nice bundle. We could all do that.

We all benefit from this study together, so why don't we all think of ways to support it? We all want to come, we all want our students to come, we all want to watch DVD's of the study. This all costs money, so lets get to work!

With love & good wishes to all.

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Date: Sat, 19 Aug 2006 21:36:46 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Fund Raising Ideas to Attend Summer Institutes, Linda Carrier

From: Linda Carrier, Redlands, California <SuzukiTeacher@MSN.COM>  
Date: 19 August 2006

I would like to share how I have raised a good sum of money to help my students attend our summer institute and take master classes.

I make large cookies on a stick and sell them for \$1.00 each. I always sell 70-100 cookies in 2 hours.



They sell very easily if you go to places like car dealerships or car repair places. Many realty offices and usually small businesses are very friendly. They'll even tell you where to go in the building to find more people. People in the large offices or medical clinics won't let you sell there.

I used to make a yummy sour-cream sugar cookie in a shape and decorate it with royal icing, which people thought was sooo cute, but fortunately discovered that a large chocolate chip cookie sells just as well.

The key to success is to make a QUALITY PRODUCT. Here's how:

Fill your cookie generously with chocolate chips to make them irresistible (leave out nuts...too many don't like nuts). Purchase lollipop sticks from a cake decorating store or Michael's Craft Store and stick one 3/4 way into each large (approximately 1/4 cup) unbaked cookie dough. Flatten the cookie dough before baking.

Bake them on either parchment paper or wax paper covered cookie sheets (to keep the bottoms light colored) on an upper rack in a 300-degree oven for approximately 17 minutes (depending on your oven). The lower temperature keeps them from getting too crunchy and from getting too brown. You want a cookie that is good looking on both sides!!! Don't sell dark brown cookies. You'll want people to be impressed, because you will be returning in a couple of months to the same businesses that bought last time.

After they are cooled, you want to present them nicely for selling. Buy the cheap fold-over sandwich bags. Cut along the sides of the folded side so it is no longer folded down. This is much cheaper than buying the fancy plastic bags at Michael's.

Place one "cookie on a stick" in the bag and tie it shut with 1/8" satin ribbon (NOT CURLY RIBBON--TOO CHEAP LOOKING). I buy colors of ribbon to match the current holiday at Michael's Craft Store. They cost 44 cents to 50 cents a 10 yard bolt. I take the roll of ribbon and wrap it the long way around a magazine then cut the top and bottom edges of ribbon. This quickly gives a nice size of ribbon to tie in a bow around the cookie stick.

Place them on a clean cookie sheet or pretty tray and bravely go out and sell them. I tell people I'm a Suzuki piano teacher raising money for my students to attend music camp, or take a master class lesson from a national teacher, etc. People are really nice. They recall their earlier experiences taking lessons, or just say, "Sure, I'd love to help out kids!" You will get a kick out of it, and you introduce Suzuki piano to folks. I've even gotten inquiries about taking lessons!!

Have fun!

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Date: Tue, 12 Sep 2006 16:27:51 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Online Publications: \_SPBFN\_, Vols. 11.1 and 11.2, Carol Wunderle

From: Carol Wunderle <carol@pianopathway.com>  
Date: 12 September 2006

Announcing two more valuable issues ready to view now on the Suzuki Piano Basics Foundation website:

<http://core.ecu.edu/hist/wilburnk/suzukipianobasics/>

\_Suzuki Piano Basics Foundation News\_:

Volume 11.1 January/February 2006

Volume 11.2 March/April 2006

[Web Editor's note: we are very grateful for the hard work Carol has carried out in converting hard copy \_SPBFN\_ issues to the language of the Internet, html.]

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Date: Thu, 21 Sep 2006 11:43:02 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>

Subject: Online Publication: SPBF May/June Newsletter and Photos,  
Carol Wunderle

From: Carol Wunderle, Costa Rica <carol@pianopathway.com>  
Date: 21 September 2006

Announcing Vol. 11.3 May/June \_Suzuki Piano Basics Foundation News\_ plus outstanding color photos by Malinda Rawls capturing the spirit of the Matsumoto April 2006 10-Grand Piano International Recital. You may view these publications online from the Suzuki Piano Basics Foundation web site:

<http://core.ecu.edu/hist/wilburnk/suzukipianobasics/>

You may also go directly to the newsletter:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB113-May06.htm>

and directly to the photos:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Photos/PB113/PB113.htm>

Web edited by Carol Wunderle

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Date: Tue, 3 Oct 2006 19:46:58 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: Suzuki Fall Festival, Duluth, MN, Lisa Bergen

From: Lisa Bergen, Canada <bergen6@mts.net>  
Date: 3 October 2006

I am considering going to Duluth, MN for the Suzuki Fall Festival. I would like to go by myself so I can learn as much as I can about Suzuki Piano. (I am the mom who is teaching her own children). Have any of you attended this Festival? Do you think it would be appropriate for me at this time?

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Date: Tue, 3 Oct 2006 22:49:54 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki Fall Festival, Duluth, MN, Vicki Merley

From: Vicki Merley, Albuquerque, NM <VickiGrand@comcast.net>  
Date: 3 October 2006

There are so many people who teach Suzuki Piano, and have various training from various teachers. Some piano teachers, and even violin teachers pick up the Suzuki repertory books, and CD's, and say..."Oh, I can do this, it's so easy", and don't get it. They don't have much if any real training in how to correctly teach or play using the method.

The Suzuki Piano Basics discussion group here is sharing with any and all teachers the techniques, and philosophy of the highest, in my opinion, iteration of the Suzuki Piano method, from the closest teacher to Dr. Suzuki himself: Dr Haruko Kataoka. We list here all the workshops and institutes that the teachers are teaching at, and have encouraged Ms. Bergen to attend that training.

Getting educated is a long process, and we make many choices along the way. The teacher I wanted to learn from (Dr. Haruko Kataoka) had the best students, and I wanted to know why they were the best, why they sounded the best, and looked the best, and how did that teacher help them get to that high level!

Is the Suzuki Fall Festival in Minnesota a Piano Basics event? I've never heard of it. I'm sure there are many good teachers going there, and much learning can be done, but it won't relate to much of the discussion happening on this listserv!

If you want to understand Suzuki Piano Basics, you must go to a Suzuki Piano Basics event. They are listed in the Newsletter.

[Web Editor's Note: For the updated list of Suzuki Piano Basics Workshops, see  
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Workshops/index.htm>.]

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Date: Wed, 4 Oct 2006 11:58:37 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Suzuki Fall Festival, Duluth, MN, Carol Schoen and Debbie Betz

From: Carol Schoen <bschoen@cox.net>  
Date: 4 October 2006

According to the listing provided, the festival in Duluth, Minnesota is most definitely a Piano Basics event.

November 3-4, 2006  
Duluth, Minnesota  
Suzuki Festival, featuring Bruce Boiney  
Contact: Karen Sandy 218-724-0576

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From: Debbie Betz, Newport News, VA <dbetz6@juno.com>  
Date: 4 October 2006

Good News!! The Suzuki Fall Festival in Duluth is listed on the Piano Basics list and Bruce Boiney will be featured.

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Date: Wed, 4 Oct 2006 21:32:23 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki Fall Festival, Duluth, MN, Vicki Merley

From: Vicki Merley, Albuquerque, NM <VickiGrand@comcast.net>  
Date: 4 October 2006

Hooray, I didn't see it on the list at first. I'm so happy there is a Piano Basics workshop in Minnesota. This must be new?

I just had a call from a Suzuki violin pedagogy student from the university here, and she is moving, and said she also taught piano, and would I take her student? She has only had training on the violin, from the Suzuki string program at the university, and just said that she never had any training in Suzuki piano. But, she took her student up to start in Book 2 piano. We will see where this student is.

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Date: Thu, 5 Oct 2006 08:48:01 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPB Teacher Research Workshop, Philadelphia, PA, 3-6 March 2007,  
Carole Mayers

From: Carole Mayers, King of Prussia, Pennsylvania <mspp@comcast.net>  
Date: 5 October 2006

Announcing the next Suzuki Piano Basics Teacher Research Workshop, March 3-6, 2007 in Philadelphia, PA. The amazing Martha Argerich will be performing with the Philadelphia Orchestra that same weekend.

Complete information for teachers and students is copied below. Please contact Carole Mayers or Joan Krzywicki <jlkpiano@aol.com> to have these documents e-mailed directly to you for print-out.

We look forward to seeing many of you -- and your students -- here next March!

The information below appears in the following order:

1. General Information for Teachers
2. Teacher Registration Form
3. Student Information
4. Student Registration Form
5. Martha Argerich Concert Tickets

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Suzuki Piano Basics Teacher Research Workshop  
Rock Hall, Temple University  
Philadelphia, PA  
Saturday-Tuesday, March 3-6, 2007

#### General Information for Teachers

The Suzuki Piano Basics teachers in Philadelphia and the Greater Philadelphia Suzuki Association are pleased to invite you to attend this workshop. These dates coincide with performances that week-end by Martha Argerich and The Philadelphia Orchestra. Please join us as we research together again in a friendly, supportive, and cooperative atmosphere.

**Format.** The workshop will follow the established format of teacher and student lessons, with teachers of your choice in both cases. A Friendship Concert will be held in the Rock Hall Auditorium on Sunday at 1:30 PM. The dress rehearsal will be held on Saturday at 3:00 PM. There will be opportunities to observe the attending Master Teachers critique each other in a research group setting on Twinkles and Down-Ups. Group seating for the Saturday evening concert with Martha Argerich and The Philadelphia Orchestra will be available. And there will be a dinner for teachers on Sunday evening.

Please bring students. To encourage you to bring students, we are offering a \$15 discount on the teacher registration fee for each student who comes with you. Students will be accepted to perform in the Friendship Concert by audition. A video recording of the first and second choice of piece to be performed should be submitted to us before January 2. Please submit all student applications and fees with your application. Students coming to Philadelphia on their own with you will be housed with local families. Students coming with parents will be asked to stay at the hotel (see below). Practice facilities for these students will be available at Temple University and at Jacobs Music Store (limited). Students and their parents are welcome to observe any and all of the scheduled student lessons (Saturday thru Tuesday), but need to be here only two days (Saturday/Sunday) in order to attend the Friendship Concert on Sunday afternoon and to have a lesson.

**Accommodations.** Holiday Inn Express Midtown, 1305 Walnut St, Philadelphia, PA 19107, 215-735-9300

**Reservation deadline:** February 2 (mention the Suzuki Piano Workshop) \$96.00 + tax for 2 double beds, non smoking Hotel is about 2 miles from workshop, or 2 blocks from a subway station Take rental car, taxi, or airport commuter train from airport Parking at the hotel is \$21.00 per day with in and out privileges

**Fees:** Teacher registration \$25 (late registration \$50 after January 2) Workshop tuition for teachers: \$175 Workshop tuition for students: \$50

**Philadelphia Attractions:** Independence Hall, Liberty Bell, National Constitution Center, Betsy Ross House, Philadelphia Art Museum, Franklin Institute (science museum), Kimmel Center for the Performing Arts, several theaters. Valley Forge National Park and Longwood Gardens are popular destinations just outside the city.

Teachers wishing to receive registration material: Please request from Joan Krzywicki, jlkpiano@aol.com. Phone: 215-836-1120.

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Suzuki Piano Basics Teacher Research Workshop  
Rock Hall, Temple University, Philadelphia, PA  
Saturday-Tuesday, March 3-6, 2007

#### Teacher Registration Form

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

Fax \_\_\_\_\_

\_\_\_\_\_ I wish to be placed on the list to teach teachers.

\_\_\_\_\_ I wish to be placed on the list to teach students. (Note: The list of teachers will be circulated after January 2, and you will be given the opportunity to choose a teacher for yourself and your students. Teachers will be compensated at the rate of \$65 per hour.)

\_\_\_\_\_ I will be bringing student(s).

Student's Name \_\_\_\_\_ Age \_\_\_\_\_

Lesson piece \_\_\_\_\_

Concert piece (1st choice) \_\_\_\_\_

Concert piece (2nd choice) \_\_\_\_\_

Student's Name \_\_\_\_\_ Age \_\_\_\_\_

Lesson piece \_\_\_\_\_

Concert piece (1st choice) \_\_\_\_\_

Concert piece (2nd choice) \_\_\_\_\_

Student's Name \_\_\_\_\_ Age \_\_\_\_\_

Lesson piece \_\_\_\_\_

Concert piece (1st choice) \_\_\_\_\_

Concert piece (2nd choice) \_\_\_\_\_

\_\_\_\_\_ I will not be bringing students

Registration Fee \$ 25

Late Registration (after January 2) \$ 50

Workshop (with no students) \$175

Teacher Rebate \$15/student: \_\_\_\_\_students @ \$15 -\$\_\_\_\_\_

TOTAL \$\_\_\_\_\_

(Please make checks out to GPSA, and submit this form, student registrations, and audition videos to Carole Mayers, 188 Riverview Rd., King of Prussia, PA 19406.)

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Suzuki Piano Basics Teacher Research Workshop  
Rock Hall, Temple University  
Philadelphia, PA  
Saturday-Tuesday, March 3-6, 2007

## Student Information

The Suzuki Piano Basics teachers in Philadelphia and the Greater Philadelphia Suzuki Association are sponsoring this workshop for the continuing education of teachers. Students of participating teachers are welcome to come to Philadelphia to have a masterclass lesson with a teacher of your teacher's choosing and to apply to perform in the Friendship Concert on Sunday, March 4, at 1:30 PM at the Rock Hall auditorium. This will be a special event, with students from around the country performing. Audition video recordings of the student's first- and second-choice pieces must be submitted before January 2 to be considered for the concert. Registration fee for students is \$50 (to be submitted with teacher's application form).

Students coming to Philadelphia with their teacher will be housed with local families for the duration of their stay. Students coming with parents will stay in the hotel and will be able to practice at Temple University or at Jacobs Music Store, 1718 Chestnut St., Philadelphia (space is limited; students must make appointments with Valerie Vogt, store manager, 215-568-7800).

Visiting parents and students are invited to observe any and all student lessons during the workshop. These will be scheduled on Saturday - Tuesday at Rock Hall.

On Saturday, March 3, Martha Argerich will be performing Beethoven's Piano Concerto No. 2 with The Philadelphia Orchestra at the Kimmel Center. Parents and students may make arrangements to attend this concert.

In addition, there are several local attractions of note: Independence Hall, Liberty Bell, National Constitution Center, Betsy Ross House, Philadelphia Art Museum, Franklin Institute (science museum), Kimmel Center for the Performing Arts, several theaters. Valley Forge National Park and Longwood Gardens are popular destinations just outside the city.

In order to be scheduled for a lesson and to attend the Friendship Concert, students are required to be in Philadelphia for a minimum of two days (either Saturday/Sunday or Sunday/Monday).

Arrangements have been made for special rates at the following hotel: Holiday Inn Express Midtown, 1305 Walnut St., Philadelphia, PA 19107 215-735-9300

Reservation deadline: February 2 (mention the Suzuki Piano Workshop) \$96.00 + tax for 2 double beds, non smoking Hotel is about 2 miles from workshop, or 2 blocks from a subway station Take rental car, taxi, airport shuttle, or commuter train from airport Parking at the hotel is \$21.00 per day with in and out privileges.

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Suzuki Piano Basics Teacher Research Workshop  
Rock Hall, Temple University, Philadelphia, PA  
Saturday-Tuesday, March 3-6, 2007

## Student Registration Form

Name \_\_\_\_\_ Age \_\_\_\_\_

Parent(s) \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

\_\_\_\_\_ I am coming with \_\_\_\_\_ parent(s) and will stay in hotel.

Names(s) of accompanying parent(s) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ I am coming alone with my teacher and want to stay with a family.

Time/date of arrival in Philadelphia \_\_\_\_\_

Method of travel \_\_\_\_\_

Flight information (if applicable) \_\_\_\_\_

Time/date of departure \_\_\_\_\_

Registration fee: \$50

(Please make checks out to GPSA, and submit this form and check to your teacher.)

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Suzuki Piano Basics Teacher Research Workshop  
Rock Hall, Temple University  
Philadelphia, PA  
Saturday-Tuesday, March 3-6, 2007

#### Martha Argerich Concert Tickets

A group of 100 tickets for the Saturday evening concert is being held for us by The Philadelphia Orchestra. 54 of these seats are in the Conductor's Circle @ \$34.50, and the remaining 42 seats are in the 2nd tier @ \$48.00. The concert takes place at the Kimmel Center on South Broad Street and begins at 8:00 PM. The Conductor's Circle is located immediately behind the orchestra with an "up close and personal" experience with the musicians. The 2nd tier seats are in the rear of the 2nd balcony, which claims some of the best sound in the auditorium. In either location, there is no guarantee of a view of the pianist's hands.

The program:

Sibelius: Finlandia

Beethoven: Piano Concerto No. 2

Rimsky-Korsakov: Scheherazade

Conductor: Charles Dutoit

Pianist: Martha Argerich

To reserve any of these seats, please send your request to Joan Krzywicki, 1102 Cromwell Rd., Wyndmoor, PA 19038. Please include a check for your total number of seats made out to Joan Krzywicki. (This will be a separate mailing from your workshop registration.) Requests will be honored on a first come-first served basis, according to the postmark dates. If your first choice of location becomes unavailable, you will be contacted and asked if you would like the alternate location. Please include your phone number and email address with your request.

Until January 2nd, these seats are intended for workshop participants, both teachers and students, and their immediate families. There will be no refunds after January 2nd. If there are seats available after January 2nd, non-participating students and their families may request tickets, again on a first come-first served basis.

This concert will also be presented on Friday, March 2, 2007, at 2:00 PM and again on Tuesday, March 6, 2007, at 8:00 PM. To order tickets for these concerts, and view a seating plan of the hall, visit [www.philorch.org](http://www.philorch.org).

=====  
Date: Thu, 5 Oct 2006 08:56:07 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@ecu.edu>

Subject: Suzuki Piano Basics Pedagogy, Hava Rogot

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>

Date: 5 October 2006

Dr. Suzuki himself indicated that everyone can become a Suzuki teacher and he welcomed all comers. That does not mean they were qualified in any sense. The only way to his way was with him and then for piano with Kataoka. And it is a long process since working with them once might make you feel you "know" a lot. It usually means you have the merest first hint. Workshops that are not in the Basics list are often the blind leading the blind. And that may even be true of the Basics workshops--no one has risen to equal the masters: Suzuki himself and Kataoka. Those who spent longer times with them come closer with each passing year.

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Date: Thu, 5 Oct 2006 11:12:24 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki Fall Festival, Duluth, MN, Bruce Boiney

From: Bruce Boiney, Louisville, KY <boiney@suzukipiano.com>  
Date: 5 October 2006

The Suzuki Fall Festival in Duluth, Minnesota is a bi-annual workshop for Suzuki Method students of different instruments-piano, violin, viola, cello, and harp. I have been the piano clinician for the past few festivals. It is well organized and festive (as the name implies), and would be a good experience for students of Piano Basics teachers and for teachers who would like to observe. The Friday and Saturday schedule consists of student master classes, enrichment classes and parent lectures. It is not, however, a teacher training workshop, so there are certainly better choices in the list of Piano Basics workshops for teachers wanting to study.

My recommendation to Lisa Bergen, who posted the original question about the Duluth Festival, is that she travel the extra distance to one of the other Piano Basics workshops, since they would be teacher oriented and more in depth. If that is not possible, then I can recommend that she attend the Duluth Festival (which is much closer to her home). She could attend by herself, but it would also be helpful for her children to come so that they could have a lesson. The primary concern with bringing the children would be childcare issues while Lisa observes lessons; having a grandparent or other adult along for the trip would be ideal. The schedule is flexible enough that, in addition to observation, she should be able to have a lesson and we would have a chance to talk. She seems to have many questions that might be easier to answer face to face. Actually, her questions would probably be best answered just by the observation of lessons. If she came away from the Festival with a bit more direction about what to do with her children and was inspired to travel again to a bigger event, I would consider the venture a success.

---

Date: Thu, 5 Oct 2006 20:06:03 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: Music Conservatory Admission, Kim Willett

From: Kim Willett, Virginia Beach <kvwillett@COX.NET>  
Date: 5 October 2006

I'm looking for input regarding how to get into a top conservatory as a Suzuki Piano Basics trained pianist. Some of you know my child, Rebecca (age 12, Book 7). She is very interested in pursuing music as a career. Her dreams are big--Juilliard, Curtis. What is your experience regarding additional training (if any), making the right "connections," building a resume, etc?

Thank you!

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Date: Fri, 6 Oct 2006 07:02:36 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Music Conservatory Admission, Jocelyn Morrow

From: Jocelyn Morrow <Jocelyn@JOCELYNMORROW.COM>  
Date: 6 October 2006

Cleveland Institute of Music has an excellent Preparatory Program where wonderful and super-talented pianists take lessons at the Conservatory with their teachers. CIM is in Cleveland, Ohio. They also have a wonderful and vibrant Suzuki Program at the Institute.

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Date: Sun, 15 Oct 2006 12:53:38 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>



From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki-L Address Changes

From: Kenneth Wilburn, Greenville, NC <wilburnk@ecu.edu>  
Date: 15 October 2006

A server name change has taken place related to Suzuki-L. Our two addresses:

Listserv@ECUMAIL7.ECU.EDU  
Suzuki-L@ECUMAIL7.ECU.EDU

have been changed to

Listserv@LISTSERV.ECU.EDU  
Suzuki-L@LISTSERV.ECU.EDU

Note that Listserv@LISTSERV.ECU.EDU is for editing the settings of your Suzuki-L account, while Suzuki-L@LISTSERV.ECU.EDU is the address to use when sending emails (posting) to all subscribers. The old addresses will no longer work after 18 December. This change has prompted me to update our welcome message, which new subscribers to Suzuki-L receive automatically. I provide it for you below. Be sure to save it in your Suzuki-L folder on your pc/mac, as it contains important command information related to your subscriber account and posting to Suzuki-L.

-----  
Subject: Welcome to Suzuki-L

Suzuki-L Welcome Message

Konnichiwa!

Suzuki-L is a private, moderated listserv (discussion list) maintained by Dr. Kenneth Wilburn (a Suzuki Dad) and the technology staff of East Carolina University (ECU), Greenville, North Carolina, USA. Suzuki-L is sponsored by the Suzuki Piano Basics Foundation (SPBF), supported by its home page at <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>, and has been created to serve both the studio teachers and parent teachers who belong to the Suzuki Piano Basics pedagogy of Dr. Haruko Kataoka and the Suzuki world more generally. Suzuki-L invites all Suzuki Association of the Americas teachers, parents, and friends of Suzuki to subscribe. There is no fee for ECU's public service to the Suzuki world.

New subscribers: send your subscription requests to Cathy Williams-Hargrave at CWHargrave@aol.com. If you have received this message, you are already subscribed.

Kenneth Wilburn  
Suzuki Dad  
Listserv Owner, Suzuki-L  
Web Editor, SPBF

-----  
Suzuki-L Subscription Instructions

Please print out this important information for your records now.

Create a Suzuki-L folder on your pc and save this email there now. Postings from subscribers you find useful should be saved on your pc in the folder you create. While all Suzuki-L emails will be archived in listserv, it will be much easier for you to save, archive, and retrieve your favorite postings from your own pc.

Please note that listserv is not a person, but rather a server (a computer) that receives email messages, automatically redistributes them to subscribers, and archives them.

Any email message (posting) you send to Suzuki-L will first go to the moderator, Kenneth Wilburn, who will edit your posting for format and errors of grammar and spelling. He will then distribute your posting to the email accounts of all subscribers (about 150 in October 2006). Be sure your postings are courteous and meet your standard of expression.

Important! Do not confuse the Suzuki-L and Listserv addresses:

To send all Suzuki-L subscribers an email message:

Suzuki-L@ecumail.ecu.edu

To change your subscriber account settings:

listserv@ecumail.ecu.edu

Occasionally, you may want to adjust your Suzuki-L subscription settings. To edit your subscription or to unsubscribe, please email the appropriate one-line command listed below to listserv@ecumail.ecu.edu from the email address where you received this Welcome Message. Send the email with a blank subject and nothing but the command in the body.

COMMAND (above)

FUNCTION (below)

signoff Suzuki-L

Unsubscribes you from Suzuki-L

set Suzuki-L ack

Listserv notifies you when it posts your message to Suzuki-L

set Suzuki-L noack

Listserv posts messages without notifying you

set Suzuki-L rep

Listserv sends you copies of postings you send to Suzuki-L

set Suzuki-L norep

Listserv won't send you copies of your postings to Suzuki-L

set Suzuki-L nomail

Stops all Suzuki-L postings to your account

set Suzuki-L mail

Restarts all Suzuki-L postings to your account

ind Suzuki-L

Sends you a directory of Suzuki-L's available archive files

help Suzuki-L

Sends you a list of commands.

-----

For additional help see:

<http://www.ecu.edu/cs-itcs/listserv.cfm>

[http://www.ecu.edu/cs-itcs/listserv\\_basicCommands.cfm](http://www.ecu.edu/cs-itcs/listserv_basicCommands.cfm)

(you must substitute Suzuki-L for announce when announce appears in the commands)

or email Ken Wilburn, [wilburnk@ecu.edu](mailto:wilburnk@ecu.edu)

Send new subscription requests: Cathy Williams-Hargrave at [CWHargrave@aol.com](mailto:CWHargrave@aol.com)

Suzuki Piano Basics Foundation Homepage:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

Suzuki-L First Online: 10 February 2003

Last Revised: 15 October 2006

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Date: Mon, 23 Oct 2006 13:25:55 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Suzuki Sensei and Waltraud Suzuki

From: Jo Anne Westerheide, St. Louis, MO <jmcwpianov@yahoo.com>  
Date: 19 October 2006

After reading \_Nurtured by Love\_ and \_Ability Development from Age Zero\_ new parents have inquired how long Suzuki Sensei and Waltraud were separated due to World War II. I haven't found an answer for them in any of the materials I've read. Does anyone know? Thank you!

=====  
Date: Mon, 23 Oct 2006 13:31:26 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Methode Rose, Lisa Bergen

From: Lisa Bergen, Canada <bergen6@mts.net>  
Date: 23 October 2006

I am trying to understand \_Methode Rose\_. It is a large orange book. I hope I have the right one. There is no English in it, just Japanese characters.

It starts on page 5 and 6 with a few staves with the treble clef. Each clef only has one note in the beginning and the rest is blank. Is this for filling in more notes? One is totally blank. (?)

If anyone can help me out I would appreciate it greatly!

=====  
Date: Wed, 25 Oct 2006 16:05:31 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Methode Rose, Karmalita Bawar

From: Karmalita Bawar, Virginia <kbawar@earthlink.net>  
Date: 25 October 2006

In response to Lisa Bergen's query about \_Methode Rose\_,

You have the "Infant Edition", which is the same as the complete edition, except yours is in two volumes and contains larger print. My students with poor vision and mild dyslexia use it with much success, as well as my younger readers. Here are the first few pages, translated. I am fortunate to currently have a Japanese family in my studio that started studying Suzuki Method in Japan. I hope this helps.

-----  
Page 4 translates: Sit straight, facing the keyboard. Just as in the picture, sit with the back straight, and raise your elbows to the same height as the black keys. Don't move your wrists too much, hold your hands naturally, not too tense, and make sure your thumb and little finger play on the same (horizontal) line. Round your fingers, and press the keys only with your fingers. And, make sure your thumbs do not go outside of the keyboard.

Page 5 translates: Learn the position of "do". Look at the sample and write as many notes as you can on the line. Read the notes you've written out loud. Play the notes on the piano.

Bottom of page: Learn the position of "re". Repeat what you've done with "do", and then write the two notes side by side (as many as you can).

My (Karmalita's) assumption is that page 6 continues in this way. At the bottom, you may mix up all five notes on the blank staff.

Page 7 translates: Make sure you practice with only one hand at first. Once that is perfected then practice with both hands. Numbers above the notes show the fingering of the right hand. Numbers below the notes show the fingering of the left hand. Left hand should play one or two octaves below the right hand. The last note is called a "full note" (whole note) and has four beats. Count "1-2-3-4" and hold the key until the end of "4".

-----  
If others would like me to continue submitting translations, I'm sure I can arrange it. Please let me know.

=====  
Date: Thu, 26 Oct 2006 07:46:37 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: Bach Prelude, Book 5, Brenda Neufeld

From: Brenda Neufeld <bneufeld@mars.ark.com>  
Date: 26 October 2006

Re: Bach Prelude, Book 5

Does anyone know why the extra measure is in the Suzuki edition or where it came from? Or who added the "calando" at the end? The Urtext edition does not show these.

=====  
Date: Thu, 26 Oct 2006 12:56:31 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Methode Rose, Malinda Rawls

From: Malinda Rawls, Louisville, KY <malindarawls@HOTMAIL.COM>  
Date: 26 October 2006

The \_Methode Rose\_ edition that we used in the early 1980s, came with French and Japanese and included a multiple-page translation. Anyone else have that version?

We could probably arrange for it to be posted somewhere. Piano Basics website, possibly? Suggestions, Ken?

[Ken's Web Editor Reply: we could easily publish an online English translation to be archived on the SPBF website.]

=====  
Date: Thu, 26 Oct 2006 13:19:11 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Bach Prelude, Book 5, M. Rawls, C. Albro, B. Power,  
and C. Brimhall

From: Malinda Rawls, Louisville, KY <malindarawls@HOTMAIL.COM>  
Date: 26 October 2006

I don't know why it was added or where it came from, but I do know that Dr. Kataoka omitted it when she played the piece. - University of Louisville Suzuki Piano Institute, 1987.

-----  
From: Christine Albro <calbro@MINDSPRING.COM>  
Date: 26 October 2006

My guess is that it is used when singing the Bach-Gounod Ave Maria, but that is only a guess.

-----

From: Betty Power <betty.power@NTLWORLD.COM>  
Date: 26 October 2006

The extra bar possibly came from the Czerny edition.

-----  
From: Cleo Brimhall <callcleo@msn.com>  
Date: 26 October 2006

One thing I know off the top of my head is that this Prelude was used by Gounod in the Ave Maria - published as "Ave Maria - Bach/Gounod" (Now I am questioning the spelling of Gounod??) At any rate, the extra measure fits the melodic Ave Maria at that point in the piece. When comparing the Summy Birchard various editions with the Zen On edition and then of course with the Urtext edition - you will find a number of variations.

[Web Editor's Note: Charles Gounod, French Romantic Composer, 1818-1893]

=====

Date: Fri, 27 Oct 2006 03:54:10 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: \_Methode Rose\_, Robin Blankenship

From: Robin Blankenship, Atlanta, GA <RBlan545@AOL.COM>  
Date: 27 October 2006

In response to the question about \_Methode Rose\_ containing no English.

I tell my students that it is written in French and Japanese. It is not necessary to read or understand those languages to use \_Methode Rose\_. We are learning the Universal language of music. Everyone in the whole world uses the same notation to read music, so musicians around the world can understand each other even if we do not speak each other's language!

My understanding is that Dr. Kataoka did not refer to the written instructions in \_Methode Rose\_. (playing the RH treble clef parts with the LH for example, or some of the technique instructions).

It did help me to find out that the passages under the dotted lines are "spots" to be practiced more times. The little square symbol means X (times) in Japanese.

=====

Date: Sat, 28 Oct 2006 10:47:12 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: \_Methode Rose\_, Bruce Boiney

From: Bruce Boiney, Louisville, KY <boiney@suzukipiano.com>  
Date: 27 October 2006

I agree with Robin Blankenship that it is not necessary to understand what is written in \_Methode Rose\_ to use it. However, if someone is willing to do the work to post the translation, I am sure it would be useful to teachers and parents. The main point that teachers need to know and explain to parents is that the book is divided into six levels, each of which covers a new level of reading complexity. Beginning in Level 2 (which introduces hands together playing), every two pages introduces a new concept. There are exercises to practice the concept on the left page, and pieces (hence the titles and orange illustrations) incorporating the concept on the right side. The teacher can easily determine what the new concept is and explain it to the student and parent before they begin that page. Understanding this organization helps students succeed and gives the book a rhythm that encourages them to work at completing the book in very doable "chunks."

Beyond this, there are a few specific things that are helpful to know. As Robin mentioned, it is important to know the meaning of the dotted arched lines and the fact that it says to practice those spots the prescribed number of times. The main reason for explaining this to students and parents is so that they know that this is not typical music notation that they are expected to know or will see elsewhere. It is also helpful when explaining this, however, to reinforce the

concept that it may be necessary to practice some parts of the reading assignments more times than others--hands separately, etc.--to properly learn them. These spots may be the ones indicated in the book or wherever necessary. Part of reading is determining and targeting these areas. It is also helpful to know the names of the pieces on the right pages. It is motivating to students to know the name and this can be a clue to determining how the piece should sound (a lullaby is different from a dance). Along these same lines, it is helpful to know the meaning of the musical instructions, such as "slowly," "beautifully," and things like the "Fine" from "D.C. al Fine." Although this last point may not strictly be necessary, it is part of reading to observe everything that is written.

Dr. Kataoka's concept of reading was not sightreading, but total music literacy, that is turning the written page into music as beautiful as their Suzuki Repertoire pieces are expected to be. The Basics, of course, remain the same--physical balance and ease of playing, tone, meter, rhythm, melody and accompaniment, legato and staccato, tempo, dynamics, and so on. The primary difference is that there is no CD to listen to for reference. Beyond this, the pieces are simpler and therefore can be polished in a much shorter time. They are not required to be memorized, though this often happens in the course of learning it. They are also not kept as review, which gives balance to the Suzuki Repertoire; there is a certain satisfaction in having something checked off. Dr. Kataoka was adamant that the students not just read the notes, but give a convincing musical rendition of the reading pieces. When the student brings a selection to the lesson that is not yet "ready," the teacher should write in the book what needs to be changed, work on it a bit with the student to make sure he or she understands how to practice, and reassign it for the following week. When Dr. Kataoka was asked by teachers at workshops about using a reading book other than *Methodes Rose*, she stated that any book is OK (or presumably not OK); it is how the teacher uses the book that counts. In other words, the teacher does the teaching, not the book. The most vital things can not be written down at all, but need to be passed directly from teacher to student. Those of us that use *Methodes Rose*, like the fact that it progresses quite slowly and therefore gives lots of repetition and reinforcement. Many of us also like the fact that it is not too busy or cutesy. I would say it is kid friendly, but not cluttered or babyish. Students also like discovering the hidden "treasures," that is several pieces from Suzuki *Methodes Book One* are scattered throughout the book. By the way, this is a good opportunity to reinforce the fact that this is real music that should be respected, played well, and enjoyed.

When I studied with Dr. Kataoka in Matsumoto, the teachers had weekly sessions where we studied Twinkles and pieces from the Suzuki Repertoire. While I was preparing for my graduation recital, I also had a weekly private lesson in which I studied scales, Czerny (which she used for reading after *Methodes Rose*), and the more advanced repertoire for my recital. I found it particularly fulfilling and helpful to study Czerny. Because the pieces were easier and shorter than my recital pieces, I could play them more musically, in a shorter time period. Part of me also liked the goal aspect of trying to get a piece checked off the first week, although it occasionally took four, five, or even six lessons. If we teach reading well to students, it can be a musically fulfilling experience for them.

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Date: Sat, 28 Oct 2006 10:58:23 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: *Methodes Rose*, Christine Albro

From: Christine Albro, Cary, NC <calbro@MINDSPRING.COM>  
Date: 28 October 2006

It was my impression that we did not need the translation. Just have the children practice finding the different notes (do, re, mi, fa, sol) on the page. Teach them where to put their hand on the keys for the first note and to play in 2nds (at the beginning) with good position. The parent should sing the note names in solfege as the child plays. Children should begin with 2 - 4 measures and when those are perfected, continue with the next 2 - 4 measures, continuing in this way until the entire exercise has been perfected.

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Date: Sat, 28 Oct 2006 11:03:07 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: *Methodes Rose*, Karmalita Bawar

From: Karmalita Bawar, Richmond, VA <kbawar@earthlink.net>  
Date: 27 October 2006

I agree with Robin and do not translate it for my students. There are plenty of reasons to love *Methodes Rose*. Here are my top ten:

1. The language is irrelevant, the music is what matters! Written in Japanese and French, it's like an "IB" program for piano.
2. It's organized, too, with études (new skills) on the right pages and short pieces on the left pages (incorporating those skills).
3. It is not covered in visual candy like so many new methods- you won't find bright pictures larger than the music plastered over every page! In other words, the ideas someone else feels are so necessary to imprint on our students not only belittles them, but disrespects their own power of discovering the music and its ideas for themselves.
4. Students delight in finding their past Book 1 pieces "hidden" throughout the book.
5. The book complements the Suzuki Method so nicely. Gee, I wonder why (see number 4)?!
6. Just the simple fact that it doesn't keep students in the abominable "middle c" position forever makes it a real treasure.
7. The larger size and yellowed pages are great. The "Infant Edition" option for larger print is another bonus.
8. It "highlights" difficult passages (with dotted-line phrase marks), reiterating the idea of fluency through repetition.
9. It helps build a solid foundation for basic reading skills, paving the way for Czerny.
10. It is difficult to obtain, thus teaching parents patience.

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Date: Sat, 28 Oct 2006 11:07:57 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: \_Methode Rose\_, Leah Brammer

From: Leah Brammer <Lbrammer@mindspring.com>  
Date: October 27, 2006

To understand how to use \_Methode Rose\_ for the purpose of reading, it is useful to study each page and find out what concept is being presented. One reading concept is presented in each section such as the concept of notes go up, go down in the beginning, then later note values, and towards the end the concept of dynamics. This is easy to figure out. Next, research how the concepts are presented sequentially, such as the concept of steps going up and down in seconds before the presentation of wider intervals. Finally, look at how the book layers skills and builds reinforcement of skills presented earlier in the book. The teacher can study the pedagogical aspects of the book through the written score in order to present the material very simply with little explanation, as the book is so sequential that the learning happens in the process of doing.

In terms of the translation I think it is nice for the students to know the names of the pieces, and helps them feel that they have some ownership of the book. So, while not necessary I find that students enjoy this aspect of the book as there are small pictures that correspond with the names.

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Date: Sat, 28 Oct 2006 11:33:43 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Bach Prelude, Book 5, Hava Rogot

From: Hava Rogot, Bethesda, MD <havarogot@JUNO.COM>  
Date: 28 October 2006

The extra measure is from the Ave Maria version as sung--ignore it and take it out. Bach would not have allowed it, and ignore anything not in the Urtext. It is tough enough without variations. Do one hand at a time until the plan is understood.

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Date: Sun, 29 Oct 2006 18:09:49 -0500

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: \_Methode Rose\_, Cathy Hargrave

From: Cathy Hargrave, Rowlett, TX <RBlan545@AOL.COM>  
Date: 29 October 2006

In regard to learning to read music using the Suzuki Philosophy and \_Methode Rose\_:

I spent 15 years researching this topic and published two books explaining some of what is being asked. One explains the philosophy of learning to read by the Mother Tongue Approach. The other is a workbook of rhythms. Both can be obtained from Young Musicians at <https://www.ymonline.com/> or 1-800-826-8648. Please refer to the books \_Reading Music By Ear\_ for the philosophy and \_Basic Rhythm Studies\_ for the rhythm exercises.

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Date: Mon, 30 Oct 2006 04:48:57 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: \_Method Rose\_, Hava Rogot

From: Hava Rogot, Bethesda, MD <havarogot@JUNO.COM>  
Date: 30 October 2006

I second most of what Bruce Boiney wrote. I would like to add that Sensei also told us NOT to talk so much, so the idea of explaining what sections of \_Method Rose\_ are about or what to do with them is outside her advice. The student just plays what is on the page and goes on from there. The student either figures out what has happened or not, but that is not an essential element. Just play. Also read Cathy Hargrave's sight reading book, \_Reading Music by Ear\_.

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Date: Wed, 1 Nov 2006 22:33:59 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Louisville Institute, June 4-8, 2007, Bruce Boiney

From: Bruce Boiney, Louisville, KY <boiney@suzukipiano.com>  
Date: 1 November 2006

The University of Louisville Suzuki Piano Institute will be held June 4-8, 2007. There will be both a Piano Basics teacher workshop and a student Institute. As has been the case for the past several years, a student's teacher must be enrolled for the student to attend. The student curriculum will consist of masterclasses, enrichment classes, and recitals. Last year, teachers researched in six-piano groups, which we hope inspired and helped equip them to bring students to a 10-Piano Concert, such as the one next August in Sacramento. This year we will return to a format of individual teacher lessons.

Information about the 2006 Institute is available at <http://www.louisville.edu/music/suzukipiano/>. When the web site is updated with 2007 information, I will post a notice on Suzuki-L.

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Date: Tue, 28 Nov 2006 15:51:54 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki Piano Basics International 10-Piano Concert, 18 August 2007

From: Linda Nakagawa, California <g.nakagawa@comcast.net>  
Date: 28 November 2006

SUZUKI PIANO BASICS INTERNATIONAL 10-PIANO CONCERT  
Sponsored by Suzuki Music Association of California-Sierra Branch and  
Suzuki Piano Basics Foundation  
Saturday, August 18, 2007, 2:30 P.M.



Sacramento Convention Center Theater

To: Visiting Suzuki Piano Basics Teachers with students for the 10-Piano Concert

Dear Suzuki Piano Basics Teachers,

On behalf of SMAC-Sierra Branch and Piano Basics Foundation I would like to thank you for your overwhelming support and interest in the 10-Piano Concert. I feel very strongly that we must continue to research and work together to better follow in the path that Dr. Kataoka paved for us. We are very pleased to be welcoming 22 students from Japan for the 2007 concert.

All teachers are welcome to observe all sessions.

Suzuki Piano Basics Foundation current teacher members can bring a group of 10 students on one piece, pre-rehearsed. The piece should be approved in the program by December 23, 2006 (contact Linda Nakagawa). These prepared pieces can be rehearsed on the Sacramento Convention Center Theater stage three days before the concert. We regret that homestay resources are not available for these groups.

Suzuki Piano Basics Foundation current teacher members may register individual students to participate in the concert. Priority will go to teachers who have observed, or have had their students participate in, past 10-piano concerts. Students will be chosen on the basis of repertoire and homestay availability. Students coming with parents are asked to stay in a hotel for the duration of the 2 weeks, since homestay is not available for families. There is a greater possibility that students will be accepted if homestay is not requested.

Students must arrive on Friday, August 3, 2007, ready to rehearse on August 4th or 5th. They may leave after the concert on the 18th.

Teachers with participating students must attend all their rehearsal sessions and practice with them, if asked to do so.

**SUZUKI PIANO BASICS INTERNATIONAL 10-PIANO CONCERT**  
Sponsored by Suzuki Music Association of California-Sierra Branch and  
Suzuki Piano Basics Foundation  
Saturday, August 18, 2007, 2:30 P.M.  
Sacramento Convention Center Theater

#### STUDENT REGISTRATION FORM

TEACHER'S NAME \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

AGE (AS OF 8/18/07) \_\_\_\_\_

CURRENT MOST POLISHED PIECE \_\_\_\_\_

Your teacher will be contacted to see if you are able to play  
an assigned piece.

PARENTS NAMES(S) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_ E-MAIL \_\_\_\_\_

STUDENT REGISTRATION FEE \$50 \_\_\_\_\_

Deadline: Postmarked December 23, 2006

Full refund before February 10, 2007 if the student is not accepted.

No refund after February 10, 2007

STUDENT PARTICIPATION FEE \$150 \_\_\_\_\_

Please do not pay at this time. This fee payable upon acceptance.

\_\_\_\_\_ I request homestay  
\_\_\_\_\_ I do not request homestay

Make checks payable to: SMAC-Sierra Branch

Send form to:

Linda Nakagawa  
242 River Acres Dr.  
Sacramento, CA 95831

If you have any questions contact Linda Nakagawa at 916-422-2952 or by  
e-mail: g.nakagawa@comcast.net

5th SUZUKI PIANO BASICS INTERNATIONAL 10-PIANO CONCERT

Sponsored by Suzuki Music Association of California -Sierra Branch and  
Suzuki Piano Basics Foundation  
Saturday, August 18, 2007, 2:30 p.m.  
Sacramento Convention Center Theater  
Sacramento, California

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TEACHER REGISTRATION FORM

NAME\_\_\_\_\_

ADDRESS\_\_\_\_\_

CITY\_\_\_\_\_STATE\_\_\_\_\_ZIP\_\_\_\_\_

PHONE\_\_\_\_\_E-MAIL\_\_\_\_\_

Teacher Research fee for August 4-18: \$250 (postmarked on or before April  
20, 2007, to get listed in the printed program)

After May 20, 2007: \$300

Daily observer fee: \$60/ per day

Make check payable to: SMAC-Sierra Branch

Send to:

Linda Nakagawa  
242 River Acres Dr.  
Sacramento, CA 95831  
Tel/fax: 916-422-2952  
e-mail: g.nakagawa@comcast.net

Rehearsals will start on Saturday, August 4, 2007. Information about the convention center, rehearsal place, where to  
stay, and how to get there by car from the airport and a general schedule will be sent at a later date.

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Date: Sat, 2 Dec 2006 23:59:12 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Home Stay: Suzuki Piano Basics International 10-Piano Concert,  
18 August 2007

From: Linda Nakagawa, California <g.nakagawa@comcast.net>  
Date: 2 December 2006

Dear Teachers,

The homestay fee for students attending the Suzuki Piano Basics International 10-Piano Concert (Sacramento Convention Center) in August 2007 is \$200. This information was inadvertently missing from the Suzuki-L posting you received three days ago.

(Web Editor's Note: The announcement is reposted below with the new information.)

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From: Linda Nakagawa, California <g.nakagawa@comcast.net>  
Date: 28 November 2006

SUZUKI PIANO BASICS INTERNATIONAL 10-PIANO CONCERT  
Sponsored by Suzuki Music Association of California-Sierra Branch and  
Suzuki Piano Basics Foundation  
Saturday, August 18, 2007, 2:30 P.M.  
Sacramento Convention Center Theater

To: Visiting Suzuki Piano Basics Teachers with students for the 10-Piano Concert

Dear Suzuki Piano Basics Teachers,

On behalf of SMAC-Sierra Branch and Piano Basics Foundation I would like to thank you for your overwhelming support and interest in the 10-Piano Concert. I feel very strongly that we must continue to research and work together to better follow in the path that Dr. Kataoka paved for us. We are very pleased to be welcoming 22 students from Japan for the 2007 concert.

All teachers are welcome to observe all sessions.

Suzuki Piano Basics Foundation current teacher members can bring a group of 10 students on one piece, pre-rehearsed. The piece should be approved in the program by December 23, 2006 (contact Linda Nakagawa). These prepared pieces can be rehearsed on the Sacramento Convention Center Theater stage three days before the concert. We regret that homestay resources are not available for these groups.

Suzuki Piano Basics Foundation current teacher members may register individual students to participate in the concert. Priority will go to teachers who have observed, or have had their students participate in, past 10-piano concerts. Students will be chosen on the basis of repertoire and homestay availability. Students coming with parents are asked to stay in a hotel for the duration of the 2 weeks, since homestay is not available for families. There is a greater possibility that students will be accepted if homestay is not requested.

Students must arrive on Friday, August 3, 2007, ready to rehearse on August 4th or 5th. They may leave after the concert on the 18th.

Teachers with participating students must attend all their rehearsal sessions and practice with them, if asked to do so.

SUZUKI PIANO BASICS INTERNATIONAL 10-PIANO CONCERT  
Sponsored by Suzuki Music Association of California-Sierra Branch and Suzuki  
Piano Basics Foundation  
Saturday, August 18, 2007, 2:30 P.M.  
Sacramento Convention Center Theater

#### STUDENT REGISTRATION FORM

TEACHER'S NAME \_\_\_\_\_

STUDENT'S NAME \_\_\_\_\_

AGE (AS OF 8/18/07) \_\_\_\_\_

CURRENT MOST POLISHED PIECE \_\_\_\_\_

Your teacher will be contacted to see if you are able to play  
an assigned piece.

PARENTS NAMES(S)\_\_\_\_\_

ADDRESS\_\_\_\_\_

CITY\_\_\_\_\_STATE\_\_\_\_\_ZIP\_\_\_\_\_

PHONE\_\_\_\_\_E-MAIL\_\_\_\_\_

STUDENT REGISTRATION FEE \$50 \_\_\_\_\_

Deadline: Postmarked December 23, 2006

Full refund before February 10, 2007 if the student is not accepted.

No refund after February 10, 2007

STUDENT PARTICIPATION FEE \$150 \_\_\_\_\_

Please do not pay at this time. This fee payable upon acceptance.

\_\_\_\_\_ I request homestay \$200 \_\_\_\_\_

\_\_\_\_\_ I do not request homestay

Make checks payable to: SMAC-Sierra Branch

Send form to:

Linda Nakagawa  
242 River Acres Dr.  
Sacramento, CA 95831

If you have any questions contact Linda Nakagawa at 916-422-2952 or by e-mail: g.nakagawa@comcast.net

#### 5th SUZUKI PIANO BASICS INTERNATIONAL 10-PIANO CONCERT

Sponsored by Suzuki Music Association of California -Sierra Branch and  
Suzuki Piano Basics Foundation  
Saturday, August 18, 2007, 2:30 p.m.  
Sacramento Convention Center Theater  
Sacramento, California

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**TEACHER REGISTRATION FORM**

NAME\_\_\_\_\_

ADDRESS\_\_\_\_\_

CITY\_\_\_\_\_STATE\_\_\_\_\_ZIP\_\_\_\_\_

PHONE\_\_\_\_\_E-MAIL\_\_\_\_\_

Teacher Research fee for August 4-18: \$250 (postmarked on or before April 20, 2007, to get listed in the printed program)

After May 20, 2007: \$300

Daily observer fee: \$60/ per day

Make check payable to: SMAC-Sierra Branch

Send to:

Linda Nakagawa  
242 River Acres Dr.  
Sacramento, CA 95831

Tel/fax: 916-422-2952  
e-mail: g.nakagawa@comcast.net

Rehearsals will start on Saturday, August 4, 2007. Information about the convention center, rehearsal place, where to stay, and how to get there by car from the airport and a general schedule will be sent at a later date.

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Date: Sun, 3 Dec 2006 10:43:35 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Concert in Honour of Dr. Shinichi Suzuki, Cambridge, England, 29  
June 2008

From: Stephen and Betty Power, Cambridge, England  
<stephenpower@ntlworld.com>  
Date: 3 December 2006

Colleagues, on Sunday, June 29th, 2008, at West Road Concert Hall, Cambridge, UK, we are planning to stage a concert(s) in honour of Dr. Suzuki in the 10th anniversary year of his passing. We would like as many of our Suzuki piano teacher colleagues to be involved as possible, from the UK, Europe, and if there is interest, from the Americas, or further afield. This is just advance notice so that any interested parties can put the date in their diary.

Information will be put on our website sometime next year, [www.suzukipianocambridge.org.uk](http://www.suzukipianocambridge.org.uk). At this stage we expect that each Suzuki teacher can put forward three pupils: one from books 1-3, one from books 4-6, and one from book 7 to out of repertoire. There will be two Steinway grands, so scope for solos, duets, and two-piano works. If you want to express interest, please e-mail me: [stephenpower@ntlworld.com](mailto:stephenpower@ntlworld.com).

(Web Editor's Note: see also <http://www.westroad.org/>)

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Date: Sat, 9 Dec 2006 12:16:05 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki Piano Pedagogy: Uganda, Africa; Call for Poetry,  
Visual Art, and Support

From: Benjamin P. Smith, Bonney Lake, WA <chevnic@rocketmail.com>  
Date: 9 December 2006

Dear Friends and Family,

This February through March I will be traveling to Uganda with a group of 17 people (including my sister Carrie) from the U.S. into the heart of the Luweero triangle in Kasana [Web Editor's note: see [http://en.wikipedia.org/wiki/Luweero\\_District](http://en.wikipedia.org/wiki/Luweero_District)]. We will be pooling our skills to volunteer at New Hope Uganda, a children's orphanage/boarding school for AIDs and war victims. New Hope offers a primary and secondary education for the children as well as training in two or more trades. The goal of this education is to provide the graduates with the tools that they will need to be self-sufficient when they graduate.

While at New Hope I will teach master classes to the piano students at the school as well as facilitate a vision casting seminar on theology, music and worship.

I'm inviting artists and children to create poetry and visual art for me to hand deliver to the children and local Ugandan staff in Kasana as a way to begin to connect the Northwest region with Kasana through word and image.

Some guidelines: due to space issues - poetry and visual art needs to be limited in size to (or foldable) to a standard 11x8.or smaller. Please include your name and if you want to, your age on your artwork. Paintings, Zines, collage, montage and booklets are all acceptable formats. Deadline is February 1, 2007.

Please pray for Carrie and me while we prepare for and are in Kasana from February through March, the rest of the team is leaving in mid-February.

If you'd like to help out financially: through sponsorship of a child, donation of medical and school supplies, or to help send me to Uganda, call or write to me (travel and living expenses = \$2100 per person). I hope to document this trip

with video and still photography and invite you to share in hearing and seeing the stories and children from New Hope Uganda when I get back. See you all soon. And thanks for your spiritual support.

Benjamin P. Smith  
9517-208th Ave E  
Bonney Lake, WA 908391  
253.224.9096  
chevnic@rocketmail.com

[Web Editor's Note: Benjamin Smith is the web editor for a Suzuki music and pedagogy web site located at <http://www.discographyonline.com/>, which includes Suzuki Piano Basics Discography and other resources; this section of his web site has several sub-sections, including [http://www.discographyonline.com/piano\\_disc\\_volume\\_4.html](http://www.discographyonline.com/piano_disc_volume_4.html)]

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Date: Mon, 11 Dec 2006 06:08:10 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki Piano Pedagogy: Uganda, Africa; Call for Poetry,  
Visual Art, and Support

From: Marile Thigpen, Northern Virginia <MarThigpen@AOL.COM>  
Date: 11 December 2006

Dear Mr. Smith,

I am a Suzuki Piano Basics teacher and am very much interested in African problems such as health and orphans.

I was moved by Christiane Amanpour's CNN program on HIV orphans in Africa. I believe that Mr. Wilburn's idea of starting to connect children from Africa to our children here in America is an excellent one. I have a small piano studio here in northern Virginia, and I want to let you know that I will do as much as I can to make my students participate in this program through visual art or any appropriate means.

My husband and I go on Saturdays to Washington's inner-city where I teach Suzuki piano in a Christian-based club called The House, for "at risk" African-American kids. This was established a few years ago by two former professional football players, one now an ordained minister who acquired two abandoned, former crack houses which they renovated to provide a "safe-haven" after the local high school lets out. I am forwarding your e-mail to a staff member.

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Date: Mon, 11 Dec 2006 11:23:48 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Suzuki-L Address Change Update

From: Kenneth Wilburn, Greenville, NC <wilburnk@ecu.edu>  
Date: 11 December 2006

Some time ago tech staff at East Carolina University began to bring online a new server with a new address for listserv postings and archives. One of ECU's listserv distribution lists is ours, Suzuki-L. Subscribers to Suzuki-L have until recently sent their postings for distribution to:

Suzuki-L@ECUMAIL7.ECU.EDU

which defaulted to me. That address will no longer work starting Monday, 18 December. The new address is:

Suzuki-L@LISTSERV.ECU.EDU

Most of you have already been using the new address--both addresses work at the moment. Some of you may have stored the old address in your address books. If so, be sure to delete the old address and add the new one.

Best wishes for the holidays!

=====  
Date: Sun, 7 Jan 2007 16:15:13 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Announcing 3 Workshops, Orange County, California

From: Aleli Tibay <alelitibay@cox.net>  
Date: 7 January 2007

Announcing 3 workshops in Orange County, California:

March 16-18, Cathy Hargrave

May 19-20, Rae Kate Shen

June 10-14, Keiko Ogiwara and Keiko Kawamura sensei, from Matsumoto, Japan

Email Aleli Tibay above for further information.

=====  
Date: Mon, 15 Jan 2007 10:36:02 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Workshops: Orange County, California, USA

From: Aleli Tibay <alelitibay@cox.net>  
Date: 15 January 2007

All workshop information, brochure and registration forms are now available online at <http://www.suzukimusic-oc.org>; once there, access SMAC-OC Calendar. If you need further assistance, please contact Mei Ihara by e-mail: [iharam@earthlink.net](mailto:iharam@earthlink.net) from Jan. 19 to Feb. 11th. After that, contact Aleli Tibay: [alelitibay@cox.net](mailto:alelitibay@cox.net).

=====  
Date: Wed, 31 Jan 2007 06:34:23 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPBF Newsletters Published Online

From: Carol Wunderle <carol@pianopathway.com>  
Date: 30 January 2007

Announcing four more outstanding volumes of \_Suzuki Piano Basics Foundation News\_ : Volumes 11.4, 11.5, 11.6, and 12.1, which are July/Aug., Sept./Oct., Nov./Dec. 2006, and Jan./Feb. 2007 respectively, ready to view now online on the Suzuki Piano Basics Foundation web site:

<http://core.ecu.edu/hist/wilburnk/suzukipianobasics/>

You may also go directly to the newsletters:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB114-July06.htm>

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB115-Oct06.htm>

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB116-Nov06.htm>

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB121-Jan07.htm>

Web-edited by Carol Wunderle

=====  
Date: Thu, 8 Feb 2007 08:43:11 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Video of Dr. Kataoka and Dr. Suzuki; Spanish Translations of SPBF Newsletter

From: Stephen Power <betty.power@NTLWORLD.COM>  
Date: 8 February 2007

I am just about to direct a Suzuki Piano Teacher-Training course in Madrid for the Spanish Federation (a member of the European Suzuki association and the national Suzuki body for Spain), and would like to ask the Suzuki teachers out there if anyone has DVD footage of Dr. Kataoka, or Dr. Suzuki, that could be useful for teacher-training and that they would be willing to share. I am particularly interested in footage from her studio, but Institute footage would be welcome as well.

Also, if anyone has translated any of Dr Kataoka's Matsumoto Newsletter articles, or Institute lectures into Spanish, I would be grateful for a copy, with any requisite permission to be able to distribute them to the Spanish teachers.

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Date: Thu, 8 Feb 2007 13:37:37 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Video of Dr. Kataoka and Dr. Suzuki; Spanish Translations of SPBF Newsletters

From: Marile Thigpen <MarThigpen@AOL.COM>  
Date: 8 February 2007

My name is Marile Thigpen. As you may guess by my first name, I learned Spanish before English and I still remember it.

I have not translated any of Dr. Kataoka's articles but I'll be glad to do it if you tell me how many and which ones (I don't have the complete collection). I have taught Spanish and English before. Also, I have worked as a translator and interpreter in the past.

I have my own studio in Northern Virginia. Let me know if I can help.

[Web editor's note: for those without hardcopies, much of Dr. Kataoka's published material in English is online at: <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>]

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Date: Fri, 9 Feb 2007 07:09:13 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Video of Dr. Kataoka and Dr. Suzuki; Spanish Translations of SPBF Newsletters

From: Raquel Moreno <eli@SURFGLOBAL.NET>  
Date: 9 February 2007

I am a former student of Caroline Gowers (British Suzuki Institute). I was born in Madrid and lived there until I moved to the United States a few years ago. I will be happy to help you with some of the translation that needs to be done for Madrid group. I used to be part of another group that went from Madrid to London to learn about Suzuki Piano.

Thanks Stephen for making the effort and bringing your knowledge to Madrid.

---

Date: Sun, 18 Feb 2007 22:41:58 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: The National Guild of Piano Teachers, Melissa Thieme

From: Melissa Thieme <thiemesong@msn.com>  
Date: 17 February 2007

Are there any Suzuki piano teachers that have or had experience with The National Guild of Piano Teachers and their auditions?



From what I have read, they seem to embrace the same philosophy as we Suzuki teachers have, in regards to reviewing pieces while adding new ones to our students' repertoire.

I am curious if they are open to Suzuki piano.

I've had, unfortunately, some bad experiences with our state organization in regards to the Suzuki way of learning. I do not want my students (nor I) involved with those adjudicators or members that have this prejudice.

The Guild seems different. I like their syllabus program (audition) and how it is set up. Any comments and/or experiences regarding The Piano Guild would be very much appreciated.

What is most important to me, is they need to be open to the Suzuki method; in other words, if they see the books (at audition), my students, or I, they do not immediately stereotype or frown upon us.

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Date: Mon, 19 Feb 2007 08:38:03 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: The National Guild of Piano Teachers, Cheryl Stewart

From: Cheryl Stewart <suzukipiano@CHARTER.NET>  
Date: 19 February 2007

In regard to Piano Guild Auditions:

I have participated in the Guild Auditions for years. For the most part our experience has been rewarding and my students have worked hard to do their best. Judging is a very individual thing. There does not seem to be a consistency in training for the judges. Though, we are aware of that before we participate. Some judges love the Suzuki method. Some don't. But if the students play very well I figure it is a way of letting the world know that we have a good thing going here!! I have judges rave about the students after the auditions and want to know more about the method. It gives me an opportunity to enlighten them!!

Good luck!!

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Date: Mon, 19 Feb 2007 10:29:31 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: The National Guild of Piano Teachers, Maria Hart

From: Maria Hart, Denver, CO <mariahart@myway.com>  
Date: 19 February 2007

With regard to the negative thinking judges at some of the auditions of Suzuki students, giving the judge an edition of the song that is in a book that is not specifically a Suzuki book may prevent the judge from the prejudice of listening to a Suzuki student. I think this is possible in \_Book II\_ and above. I'm not so sure about \_Book I\_.

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Date: Tue, 20 Feb 2007 08:39:02 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: The National Guild of Piano Teachers, Vi Brelje

From: Vi Brelje <vb729@EARTHLINK.NET>  
Date: 20 February 2007

I, too, have participated in National Piano Guild--even since before I became a Suzuki teacher. In fact, I have served as a judge and for more than 25 years as chairman of my Center.

I agree wholeheartedly with Cheryl Stewart's comments. Running into one of the judges recently, I was greeted with, "I still can't forget the wonderful tone played by your students!" Another said in reference to Bk. 1 and 2 students, "With Suzuki they can't do anything wrong!"

I usually brief the judge re: Suzuki goals prior to the auditions so that they know what to expect. Some of them, I'm sure, think the special care in seating, for example, is unnecessary! Also, students aren't always given credit in some of the other areas we so carefully teach.

I use National Piano Guild primarily for the students to keep up their past repertoire and most of them go in with National 10-piece programs. It also motivates learning additional Contemporary works. Seems the students will really work for the Guild and it keeps them challenged up until the end of the school year when our auditions take place. The long-term goals also keep them (and their parents) motivated throughout high school years. The program, however, may not be good for everyone.

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Date: Tue, 20 Feb 2007 10:18:56 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: The National Guild of Piano Teachers, Pam Werner

From: Pam Werner <musicpam@gmail.com>  
Date: 20 February 2007

My students just participated in the Music Federation Coterie. The judge said, "Your students were very well prepared." This is the second year I have participated with another teacher from my town (this teacher is very well respected and known in our state). Both she and the judge said they needed one of "those footstools" for their students. I now have a parent making the best footstool I have ever used. He was there when they mentioned how they needed the footstool - so I hooked them up with him and they are now using the footstools with their students!!

We never know what influence we might have. It has been a great experience for my students as well. My students get superior ratings and they and their parents are always so excited.

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Date: Tue, 20 Feb 2007 10:27:42 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Suzuki-L Reminder, Kenneth Wilburn

From: Kenneth Wilburn, Greenville, NC, USA <wilburnk@ecu.edu>  
Date: 20 February 2007

This is a pianississimo reminder from your web editor to ask you to add your city, state, and country to your postings in the format given above when you want to post to Suzuki-L. Thank you.

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Date: Wed, 21 Feb 2007 13:01:00 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Query: SPB Teacher, Kansas City, MO, Jo Anne Westerheide

From: Jo Anne Westerheide, St. Louis, MO, USA <jmcwpianov@yahoo.com>  
Date: 21 February 2007

Does anyone know of a Basics teacher in the Kansas City area? Couldn't find any listed in my 2006 member book. Thanks!!

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Date: Thu, 8 Mar 2007 08:25:39 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>

Subject: Query: SPB Teacher, Illinois, Jo Anne Westerheide

From: Jo Anne Westerheide, St. Louis, MO <jmcwpianov@yahoo.com>  
Date: 7 March 2007

Does anyone know of a Piano Basics teacher in the Bloomington/Normal, Illinois area? I have looked in the directory to no avail. Thank you!

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Date: Sat, 10 Mar 2007 14:32:21 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: U. of Louisville Suzuki Piano Institute, June 4-8, 2007,  
Bruce Boiney

From: Bruce Boiney, Louisville, KY <boiney@suzukipiano.com>  
Date: 9 March 2007

The University of Louisville Suzuki Piano Institute will be held June 4-8, 2007. In addition to our many wonderful faculty members, this year's institute will welcome two special guest teachers from Matsumoto, Japan. Information and applications for teachers and students are available on-line at:

<http://louisville.edu/music/suzukipiano/>

We hope to see you in Louisville in June!

=====  
Date: Thu, 29 Mar 2007 17:02:45 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Application Deadline: U. of Louisville Suzuki Piano Institute,  
Bruce Boiney

From: Bruce Boiney, Louisville, KY <boiney@suzukipiano.com>  
Date: 29 March 2007

The application deadline for the University of Louisville Suzuki Piano Institute is this coming Monday, April 2. The Institute consists of five days (June 4-8) of teacher research, student masterclasses, and student enrichment classes. In addition to our wonderful returning faculty, we are excited to welcome two teachers from Matsumoto, Japan, Keiko Ogiwara and Keiko Kawamura.

Student masterclasses will take place daily from 9:00-12:00 and 1:00-3:00; teacher lessons will be from 3:00-5:00. There will be formal evening recitals followed by helpful teacher discussion sessions. Bruce Anderson will teach a "Pre-Twinkle" class for children ages 3-6 who have had no previous lessons. This class is largely for the children's parents, of course, and is a popular observation destination for teachers. Student masterclasses will be at all levels; we currently have student applications from every Suzuki volume and beyond. The annual Piano Basics Foundation membership meeting will also be held during the Institute.

Teachers may still apply after the April 2 deadline, but student enrollment will be determined at that time. Teachers are guaranteed to have at least one student (or family) admitted provided both the student and teacher applications are received by the deadline. Applications are submitted on-line from the Institute website:

<http://louisville.edu/music/suzukipiano>

After submitting the on-line application, payment is made by mailing a check or by credit card over the phone. More complete information is available on the website, but if you have a question or concern, please do not hesitate to contact me.

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Date: Sat, 28 Apr 2007 13:23:51 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>

Subject: Deadline Extended: Suzuki Piano Basics Teacher Research Workshop  
with Keiko Ogiwara and Keiko Kawamura

From: Aleli Tibay, Laguna Niguel, Orange County, California, USA  
<iharam@earthlink.net>  
Date: 28 April 2007

The deadline for the Suzuki Piano Basics Teacher Research Workshop with Keiko Ogiwara and Keiko Kawamura has been extended to May 15. Go to <http://www.suzukimusic-oc.org/> for information and the registration form.

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Date: Mon, 4 Jun 2007 18:27:29 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: SPBF News: Volumes 12.2 and 12.3 Now Online, Carol Wunderle

From: Carol Wunderle, San José, Costa Rica <carol@pianopathway.com>  
Date: 4 June 2007

Announcing two more gems ready to view now online on the Suzuki Piano Basics Foundation web site:  
<http://core.ecu.edu/hist/wilburnk/suzukipianobasics/> - Volumes 12.2, March/April and 12.3, May/June 2007  
respectively of the \_Suzuki Piano Basics Foundation News\_.

You may also go directly to the newsletters:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB122-March07.htm>

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB123-May07.htm>

Web-edited by Carol Wunderle

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Date: Sun, 10 Jun 2007 09:18:18 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: Advanced Pieces of the Suzuki Repertoire, Ginger Cannon

From: Ginger Cannon, Logan, Utah <gingercannon@MSN.COM>  
Date: 10 June 2007

Does anyone have a list of the advanced pieces recommended for students when they have completed the 7 Suzuki Books and The Italian Concerto?

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Date: Mon, 11 Jun 2007 10:12:50 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Advanced Pieces of the Suzuki Repertoire, Linda Nakagawa

From: Linda Nakagawa, Sacramento, California [g.nakagawa@COMCAST.NET]  
Date: 11 June 2007

In the September/October 2006 issue of the \_Piano Basics Newsletter\_ some suggested pieces after the Italian Concerto are: Handel's Harmonious Blacksmith, Haydn Sonata No. 59 in Eb Major, Beethoven Rondo in C Major, Op. 51 No. 1, Haydn Concerto No. 11 in D major, Mozart Concerto, K. 488 or Coronation concerto, K. 537 or concerto K. 414.

[Web Editor's note: the issue and article are online at:  
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB115-Oct06.htm>; Cathy Hargrave and Karen Hagberg similarly replied.]

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Date: Wed, 27 Jun 2007 10:11:43 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Sacramento Housing, Jacki Block

From: Jacki Block, Tacoma, Washington <jblock@ups.edu>  
Date: 14 June 2007

Does anyone need housing during the Sacramento 10-Piano Concert rehearsals? I have a room booked (August 3-18) with two beds at The Ramada Inn, and I am looking for a roommate. A two-week stay is preferred, but other arrangements are possible. The hotel is located near both rehearsal sites, the rates are reasonable, and they offer a complimentary breakfast buffet as well as complimentary airport shuttle service.

Please contact me immediately via email if you are interested. Thank you.

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Date: Thu, 28 Jun 2007 10:28:34 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Position: SPB Studio Teacher, Albuquerque, NM, Vicki Merley

From: Vicki Merley, Albuquerque, NM <vickigrand@comcast.net>  
Date: 15 June 2007

Hello dear teacher friends: my husband is a gypsy, I think, and we are having to move again. Is anyone moving to NM, and would like a wonderful group of students to teach?

I've been here over 3 1/2 years, and have had the wonderful support of Dr. Karen Hagberg, and Cathy Williams Hargrave, in several workshops here, even when I didn't have very many students! Now I have 21 students going great guns. The ages range from 3 years old, the newest sibling, to age 14, and the levels go from Book 1 to almost Book 5.

I think that I will try to start a studio in the next location, Tucson, Arizona, because I believe that I am benefiting the students with whom I work. It's very hard to start over yet again, but what can we do? Should I just quit teaching? I think things happen for a reason, and we must just learn from all those things, and never give up trying to improve ourselves, and reaching out to help others, too.

Let me know if you have any plans of moving to NM in the near future. My parents are wanting a meeting, and are going to see how many would help me commute for teaching for a while, or what can be done! There is really no one to replace me here, doing what I'm doing, and my parents want me to keep teaching them.

I wish we had a referral listing!!!! Love to all.

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Date: Wed, 27 Jun 2007 20:52:21 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Studio Update, Vicki Merley

From: Vicki Merley, Albuquerque, New Mexico <vickigrand@comcast.net>  
Date: 25 June 2007

What a journey each day is. We have to gird ourselves to meet each challenge with courage and fortitude.

I have families here who are so committed to Suzuki piano that they are working hard to arrange to help me commute and teach here several times a month. We are just setting things up, so I will keep you posted. I have ones on the waiting list, that I hesitated to start on lessons, because I didn't know how it would work out, but now I will call them and see if the new arrangement will suit them.

I was so slow to start here, because of having first one, then another car accident, and other life changes with the parents needing help, etc. I had to get away from the house and all those unopened boxes, so I started a real estate career, and had such support from my qualifying broker, that he allowed me to teach at the office. What a great learning experience this has all been!

There has been such intense interest in Suzuki piano, and the work the children have done, and the tone they can produce. It continues to amaze their parents, and others who hear them. I am honored to be asked to return to teach my students; I will do my best, and see if I can take the pace. If I can successfully hike the Bright Angel trail at the Grand Canyon, I can do this.

I think we each need to keep on keeping on, and working to improve ourselves, and the others entrusted to our care.

I hope to see you at 10-piano concert in August, but my arrangements will be at the last minute, so time will tell.

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Date: Mon, 2 Jul 2007 15:06:35 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: SPB Teacher, Houston area, Amy Leonard

From: Amy Leonard <amybecksteadleonard@YAHOO.COM>  
Date: 2 July 2007

My niece is in need of a Piano Basics teacher in the Houston area. Does anyone know of one?

Thank you.

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Date: Fri, 6 Jul 2007 09:39:26 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Position Available: SPB Teacher, Washington, DC,  
Cathy Hargrave and Becki Turchi-Collaros

From: Cathy Hargrave, Rowlett, TX <CWHargrave@aol.com>  
Date: 3 July 2007

I received the following from Becki Turchi-Collaros at the Levine School in Washington D.C. If anyone can help her fill this position, it would be great. Her e-mail is [RCollaros@levineschool.org](mailto:RCollaros@levineschool.org) (She is an administrator at the school and a Matsumoto Graduate in Flute.

"Levine School is searching for another Suzuki piano instructor. Any names of folks we could potentially court would be appreciated. The School is growing by leaps and bounds (we launched an Endowment Campaign for the main organization as well as one of our sites). I can send a job description if you'd like."

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Date: Wed, 11 Jul 2007 11:38:18 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Matsumoto 10-Piano Concert, 2008, Karen Hagberg

From: Karen Hagberg, Rochester, NY <kh@hagbergsuzuki.com>  
Date: 9 July 2007

Dear Teachers:

The information below was just received from Japan. Please note the deadline for student applications: August 24. Please contact me if you have any questions or concerns. Thanks. Karen

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Matsumoto 10-Piano Concert 2008

Guidelines

The following guidelines for attending the 10-Piano Concert in Matsumoto on Sunday, April 27, 2008 will be in effect:

Leave U.S. on Thursday, April 10, return on Monday, April 29, 2008

Registration fees. Teachers: \$200, Students: \$150

All students must be accompanied by their teacher for the duration of the rehearsal period.

Not all applications can be accepted. Priority will be given to:

\* Students of active members in Suzuki Piano Basics Foundation \* Those whose teachers pursue continuing education in Suzuki Piano Basics with Matsumoto teachers \* Those whose teachers have attended the Matsumoto 10-Piano Concert \* Those who have performed in the Sacramento 10-Piano Concert \* Those who are mature enough, generally age 13 and above, to stay on their own with a Japanese family for the duration.

Homestay for teachers may be requested, but is not guaranteed.

Parents who wish to attend the concert will make their own travel and accommodation arrangements. Information will be forthcoming.

You may request registration materials from Karen Hagberg, <kh@hagbergsuzuki.com>. The forms are due, with fees, by August 24, 2007.

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Date: Wed, 3 Oct 2007 11:25:13 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Leah Brammer Contact Information Update

From: Leah Brammer, Portola Valley, CA <lbrammer@mindspring.com>  
Date: 3 October 2007

Hello Everyone,

Here is my new contact information:

Leah Brammer  
Core Suzuki Piano Studio  
165 Golden Oak Drive,  
Portola Valley, CA 94028

Phone: 650-530-2043  
Cell: 650-644-7234  
lbrammer@mindspring.com

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Date: Mon, 15 Oct 2007 06:39:55 -0400  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Cambridge International Suzuki Piano Concert, 29 June 2008

From: Stephen Power, Cambridge, England <stephenpower@ntlworld.com>  
Date: 15 October 2007

SUNDAY, 29 JUNE 2008  
CAMBRIDGE, ENGLAND  
Musical Director: Stephen Power

Application forms and details for the Cambridge International Suzuki Piano Concert in celebration of the life and legacy of Dr Suzuki, and the teacher's seminar, are now on [www.suzukipianocambridge.org.uk](http://www.suzukipianocambridge.org.uk). This concert is open to all members of Piano Basics and members of other Suzuki organisations such as the ESA, SAA etc. Please contact Stephen Power (Musical Director) if you have any questions arising.

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Date: Tue, 1 Jan 2008 19:58:05 -0500

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Query: Teacher, Boston/Andover Area, Jo Anne Westerrheide

From: Jo Anne Westerheide, Saint Louis, MO <jmcwpianov@yahoo.com>  
Date: 31 December 2007

One of my families is moving to the Boston area, more specifically north Boston/Andover. Have looked in PB directory and current issues, all I see is "Creative Arts for Kids". Could anyone enlighten me here or add to my information? Thanks much!

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Date: Thu, 3 Jan 2008 14:59:17 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Teacher, Boston/Andover Area, Anne Bowman

From: Anne Bowman <annebowman@TX.RR.COM>  
Date: 3 January 2008

Jo Anne,

A teacher who received some Suzuki piano training with Doris Harrell moved to Andover from Dallas/Plano a few years ago. I knew her slightly. She has now moved back to Austin, TX but might have good info for Andover.

Hway-Siew Ong  
2020 Vervain Court  
Austin 78733  
215-8328  
<hsiewtan@yahoo.com>  
piano, suzuki piano, theory

She was formerly located at  
140 Christian Way  
N. Andover, MA 01845-2239

Happy New Year!

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Date: Tue, 22 Jan 2008 09:10:20 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Help for Practice, Maria Moy

From: Maria Moy, Sydney, Australia <mmmusicstudio@SEWHOY.NET>  
Date: 22 January 2008

My students have just had 5 weeks of holidays, and this is part of an email that I have received from one of my parents ...

"In spite of my regular requests that Thomas practice and my offers to work with him when he does, I think he has clocked up about 3 minutes practice all holidays. If I make him sit at the piano he just sits there dry gagging and being silly so I won't do that. He assures me that he wants to continue with lessons but just doesn't seem to get the idea that part of learning is practice! Do you have any ideas?"

He is a Montessori student, so doesn't get regular homework. He is 8 years old.

His parent has learnt Suzuki Cello and understands the method.

I have introduced her to "Mommy Can We Practice Now?"



I would love some other suggestions on how to motivate him to practice.

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Date: Tue, 22 Jan 2008 11:21:23 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Help for Practice, Pam Werner

From: Pam Werner, Maumelle, Arkansas musicpam@gmail.com  
Date: January 22, 2008

Are they playing the CD quietly in the background day and night?

I have had two students this week who had wonderful lessons (who previously have been struggling - actually it was the parents who were struggling with them). I have been able to get the parents of these two students to commit to playing the CD continually. When I asked them if they knew what made the difference in the practice at home (because, of course, their lesson was influenced by that difference), after a little thought, each parent recognized that it was the listening to the CD that made the BIG difference. They couldn't believe it!! They thought I was crazy to suggest that listening to the CD would make such a difference. But after first hand experience they happily admitted that I was absolutely right.

In my years of experience, I have never found anything work better than when the parent will actually accept the responsibility to play the CD continually. They are always SO surprised at the results. In today's vernacular, "duh"!

btw, I have a new student - three years old (started this past September). For Christmas I made a CD of various of the best artists to enrich her listening. Just this week, the parent of this three year old said when she puts on that CD, Rebecca always wants to go to the piano to practice. One of the songs is her favorite (the mother couldn't remember the name). Rebecca always asks if she can play that song when she gets to the piano.

Happy listening to the CDs.

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Date: Tue, 22 Jan 2008 11:24:19 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Help for Practice, Pamela Smith

From: Pamela Smith <pamela\_n\_smith@BELLSOUTH.NET>  
Date: 22 January 2008

I'd begin by having the parent use a timer and setting it for a very short time--maybe 5-8 minutes. What's important is to establish "friendly" discipline when it comes to practice. Begin with a short skill and repeat it for several minutes and then end with some part of review. The idea is to stop BEFORE things go south and end with something easy and fun. This is critical to return to an upward spiral. After perhaps several weeks, move the timer to 10-12 minutes. The trick is to stay just under Thomas's attention span and to help him stretch the time into disciplined practice.

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Date: Tue, 22 Jan 2008 12:43:32 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Help for Practice, Ingrid Hersman

From: Ingrid Hersman <hersman@sisna.com>  
Date: 22 January 2008

Somehow I did not get the beginning of this inquiry, so I will guess at the initial question.

I have four bead counters in my studio,  
one has 5  
one has 10  
one has 21  
one has 100 beads

Even the teens have days where it is fun to choose how many beads - how many repetitions they will do. Then the question is too, (I ask the students so that they are aware and do it with a specific intention) for what purpose are the repetitions being done. For review it may be a minimum number of 5, if it is too learn something new, I tell them if they want to make it easy on themselves, the magic number is 21.

One day a 5-year-old boy kept playing with some coins in his pocket, we compromised and he agreed to play as many repetitions as he had coins. The mother panicked for she knew that there were many; I did not. Well we counted 81 coins. We should not have been surprised when he stuck to the challenge and did 81 repetitions.

New parents often ask me how long their practice should be. I tend not to assign a time; the questions might be: Have you memorized enough material for a half hour concert? Is it polished well to put a virtual bow around it and present it to an audience as a gift? Filming their rehearsal/practice often gets many more repetitions from them as well. Then they observe "this other child (really themselves)" and want to improve on that all on their own. Speaking of gifts/presents, my students love to come with a bow or ribbon tied around their wrist, to indicate to me that they have a musical surprise--it might be a newly learned piece..., etc.

Fun, fun, fun--many more ideas, hope this was helpful.

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Date: Wed, 23 Jan 2008 08:35:45 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Help for Practice, Lance David Williams

From: Lance David Williams <suzuki1david@aol.com>  
Date: 23 January 2008

I'm glad this topic came up. I'm just starting a new Suzuki piano program in a music school with an established violin program. This crucial problem of daily practice is easy to handle, if we teachers keep a finger on the pulse of the parent and always include the parent(s) as part of the lesson. We can easily influence them to generate: enthusiasm, ease, a sense of respect for the little person at the piano, joy at steps mastered, consistency in practice and listening AND generate fun about it all. Learning shouldn't be drudgery. We teachers can check our level of enthusiasm and fun and not compromise technical standards. In this way, we can demonstrate good positive attitude. Motivation is contagious.

Years ago I got a "Hundred Days in a Row Practice" grid/chart. Two sisters I taught at the time consistently practiced for over 300 days consecutively. One of them is now on scholarship at Trinity University in San Antonio, TX with a double major in piano performance and composition. The younger sister is graduating Valedictorian from her High School in May. A few years after these two students moved away from Germany, the mother confided in me, "Outside of literally raising the girls, the most challenging thing I ever did was Suzuki piano with the girls." That made me stop to think just how difficult it is to keep the daily practice, despite periods of wanting to quit, temper tantrums, sickness, and the millions of things that potentially come up to foil a noble plan like daily practice! But the rewards are evident.

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Date: Wed, 23 Jan 2008 08:50:23 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>  
Subject: Help for Practice, Betty Power

From: Betty Power, Cambridge, England <betty.power@NTLWORLD.COM>  
Date: 23 January 2008

We have similar problems with families here in Cambridge, England who go abroad for 4-6 weeks at a time during the summer holidays. Without regular piano practice, returning to the routine is not only a shock to everyone, but extremely frustrating when a child discovers he is no longer able to play many of his pieces and must take extra time to review.

My motto is to help families "avert the danger before it arises" by warning parents in advance that returning to lessons after a long holiday with little to no practice will be very difficult, but not impossible, then suggesting ways to improve their "musical" environment during the next holiday, e.g.:

1) Attend a Suzuki workshop

2) If at home, work on a project thru the summer such as polishing all Review pieces and making a video OR with teacher's guidance, organise a home concert and picnic/party with friends - agree to maintain the daily practice & listening but build in some "Holiday" rewards for good & consistent effort

3) When away from home, rent a piano for the holiday - one of our students finally purchased a piano for their holiday home in France!

4) When away from home, Set up a "No-Practice" holiday challenge (and appropriate reward over 4 weeks) which includes listening to the CD every day (managed by the parent), attending a professional piano concert(s) over the holiday, singing and playing Review Pieces on a cardboard keyboard, etc, hands separately - This sounds radical and it won't improve technique, but will certainly keep the memory, inner hearing and fingerings alive! One of my former students, now studying at a specialist music school, once practiced piano on the table of a summer sailboat tour of the Caribbean!

Is this student able to regularly observe lessons of other students his age? We find this is a tremendous motivator for practice, particularly if the teacher is able to schedule him alongside a piano "peer" for Twinkle practice or two-piano practice. Upon return, invite him into the studio to share lessons with another like himself.

Students at all ages and level of development need both short & long- term goals. Upon return from the holidays, prepare and perform a Lucky Dip Concert 3-4 weeks into the new term - organise one at home with the teacher's guidance and invite your friends for the concert with a party or other social event immediately following.

We can't change the child, but we can change how or what we do. By concentrating on enriching the musical environment, we might provide the student with more reasons for "why" he should practice, and ultimately motivate him to practice well with all the other lovely ideas other teachers have sent.

Good luck and best wishes from rainy England Betty Power Cambridge Suzuki Young Musicians  
[www.suzukipianocambridge.org.uk](http://www.suzukipianocambridge.org.uk)

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Date: Wed, 23 Jan 2008 16:19:27 -0500  
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>  
From: Kenneth Wilburn <wilburnk@ecu.edu>  
Subject: Help for Practice, Lori Armstrong

From: Lori Armstrong, Missoula, Montana USA <armsmi@bresnan.net>  
Date: 23 January 2008

In response to Maria's "Help for Practice" question:

It has been my experience that the greatest difficulty we all have is HOW to practice. This point is the most essential part of our study as Suzuki teachers, and the most difficult to explain. The two most basic principles we are taught are listening and repetition. In the way we approach either one is the crucial research needed for success. Educating the parent is, to me, the top priority. I don't mean educating them about the philosophy necessarily, this may be very easy to grasp. I mean the continuing education of the importance of those two basic principles--listening and repetition. Every child is different in behavior and adaptability, but as adults we have the responsibility to overcome our temperaments and see the overview of our effect on our children's efforts. When there is a problem with a child's motivation it usually has something to do with consistency in either/or both listening and repetition. We can be creative in our approach, but there is no "game" that will produce the result of being forever persistent with our efforts in providing the proper environment for learning. If attitude is the problem, then our approach has to be adjusted. We can never let ourselves blame the children, or even the parent for that matter. We are the ultimate source of inspiration and dedication to our families.

Knowing we have the answer isn't probably going to be that helpful. We may ourselves need to revisit the basics in our daily lives, and truly model what we teach. Then when we share the struggles we also gain the insight to creative solutions. So, if how to practice is truly the heart of the dilemma, then applying our earnest research to the basics will surely bring help. My own experience with the same situation you describe makes me all the more determined to figure out the most effective way to put that "team" back on the right track. I've even scheduled lessons 2-3 times a week to refocus the parent and student in how to practice. This is not simple, believe me. We all have many things to learn about the depth of understanding two seemingly simple ideas like listening and repetition require. But it IS in the doing that we find our way to the how. Good luck!